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REGISTERS OF SUPPLICATION AND DEMAND IN
ENGLISH-AS-A-FOREIGN-LANGUAGE
TECHNICAL WRITING

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Teaching English to Speakers of Other Languages

by
Kuang-Je Chen
March 2004

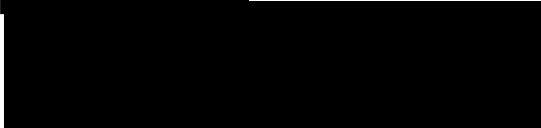
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Approved by:


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Mar. 9, 2004
Date

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ABSTRACT

Taiwan is an island country that survives on trade with other countries. Because English is a main language in the global community, the Taiwanese also consider English a crucial foreign language. However, due to the current English education environment in Taiwan, many business people fail to properly convey their intentions in English. This project aims at improvement of business peoples' technical writing competence.

Chapter One of this project addresses the prospect and current practices of English teaching and learning in Taiwan. Chapter Two introduces theoretical discussion on five aspects of writing: register, genre, pragmatics, functional writing, and social function. Chapter Three summarizes and unites the theoretical foundations reviewed in Chapter Two and provides teaching strategies. Chapter Four presents an overview of the curriculum design presented in the Appendix. In Chapter Five, assessment is proposed to evaluate the curriculum. The Appendix contains six instructional plans that are based on the principles and theories presented in Chapter Two.

This project aims to improve business peoples' writing ability and to help them master key elements of register and genre.

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CHAPTER ONE

BACKGROUND OF THE PROJECT

Introduction

Technical writing in the English-as-a-foreign-language (EFL) context requires more than phrasing sentences grammatically. To become a skilled writer in the world of business, one must phrase such functional language as requests and demands indirectly. This must be done without the loss of the language's locutionary force. The goal of this project is to study the registers of supplication and demand in teaching EFL and to design a curriculum to teach these forms. This involves the genre of technical writing and its focus on functional language in the business context, such as memoranda, formal letters, etc. Additionally, it will also focus on the pragmatics of register and genre in the making of requests and demands.

The Role of English in Taiwan

Among the five dominant languages in this world, English takes the lead. Hence, almost every country has an English teaching policy. The status of English in Asia has remained high despite the demise of imperialism at the turn of the twentieth century. Three main reasons can

explain why English is very important in Taiwan:
political, academic, and economic. In the late twentieth century, the Peoples' Republic of China (PRC) replaced Taiwan as a permanent member of the Security Council in the United Nations and has become an even greater threat to Taiwan's security. For that reason, Taiwan depends on America politically, so English has naturally become important in Taiwan. Taiwan has also developed close business connections with the United States (US).

According to Hinkleman (1994), foreign trade impacts Taiwanese economic development, political status, and health. These, in turn, affect the importance of English in Taiwan. The last reason is academic and pragmatic. As media technology improves daily, people can easily acquire news and information from around the world. For example, the people of Taiwan can watch CNN and the BBC at home. Books written in English are the "must-read" materials among universities and colleges in Taiwan. Therefore, English is highly relevant to peoples' everyday lives (Hertling, 1996).

In Taiwan, the government mandates that all students start their English learning from the third grade and continue to the twelfth grade. The main reason behind this government policy is that the Taiwanese economy is based

on international trade, and English fluency is indispensable for doing business with foreigners. From another aspect, any person who possesses excellent English ability can have a successful career more easily than those who do not (Liao, 1992). For this reason, learning English in Taiwan has been a priority and an investment among a vast majority of the people.

Social Context of English Learning

Taiwan has two institutionalized English instructional systems: the government-funded educational education system and the private tutoring education system [the "cram" schools] (Chang, 1996). Figures 1 and 2 (below) illustrate the Taiwanese government education system.

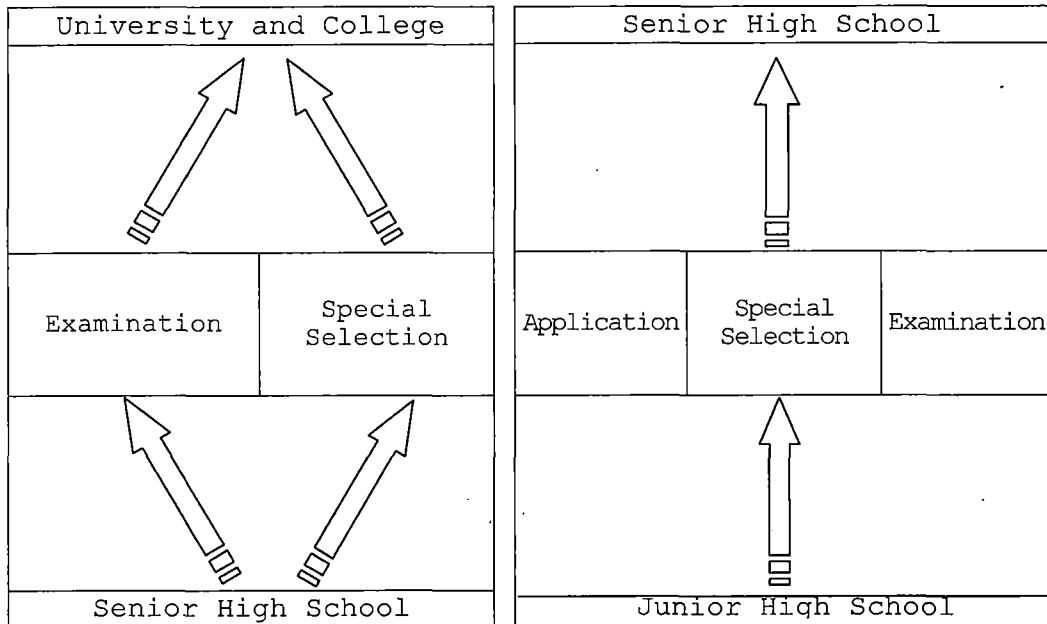
Primary Education	Compulsory Education		Senior Secondary Education	Higher Education		
1-2 years	6 years	3 years	3 years	4-7 years	1-4 years	2-7 years
			Senior High (Vocational Schools)	University and College	Masters Program	Doctoral Program
Kindergarten	Primary Schools	Junior High Schools				
At least 22 years is required						

Source: Ministry of Education, Republic of China (2002a)

Figure 1. Taiwanese Current Educational System

Overall, the teaching of English starts in the fifth grade. However, counties also have the autonomy to decide

when English teaching will begin. In some counties, students can learn English even earlier, in the first grade.



Source: Ministry of Education, Republic of China (2002b)

Figure 2. Current Taiwanese Academic Education System

Taiwan has two main national education exams: the High School District Entrance Examination and the National University Joint Entrance Examination (noted in Figure 2, above). According to L. Yang (1989), the two main entrance examinations are a watershed for success in a person's life; students and teachers alike pour all of their energy into preparing for the two important examinations. Because the Taiwanese companies are inclined to employ students from prestigious universities, students who want to be an

employee of a famous company must have a diploma from a prestigious university.

Students who attend competitive senior high schools are more capable of achieving higher passing rates on the National University Entrance Examination. In order to make such gains, students have to study very hard, almost from the beginning of their junior-high days. However, peoples' conventional wisdom is that private tutoring education, or "cram" school, is the most effective way to be accepted by competitive high schools and universities. Two main subjects in "cram" schools are math and English. This is because they are crucial subjects and can be the deciding factor whether a student will enter a competitive school or university as a result of examination scores. Subsequently, English plays an important role in an individual's personal life and professional career.

In the private tutoring education system, the number of "cram" schools surged from 1865 to 10,883 in the decade 1990-2000. This represents an overall increase of almost 500 percent. Of the "cram" schools, those that featured math and English teaching increased 800 percent (Lin, 2003). Three reasons justify this amazing growth: The increasing importance of the District High School Entrance Examination and the National University Joint Entrance

Examination; the ever-improving individual English competence on the part of young people; (Chang, 1996) and the fact that increasing numbers of students are studying abroad. What follows is a further explanation of these reasons.

As mentioned, in the government education system English teaching can start from as early as the first grade. Acceleration occurs when teachers are convinced that students have already learned some English in "cram" schools prior to the first grade. Teachers are given the liberty of choosing either to teach using more advanced materials, or teach without the use of any designated materials. As a result, this causes more students to go to "cram" schools either to catch up to the teachers' rate of progress, or to learn what they should have learned at earlier grade levels. As a benefit to the students, "cram" schools are able to offer entrance-examination-based materials that the government schools do not provide. This fact is usually the key reason why students go to "cram" schools.

As far as improving individual English ability, the General English Proficiency Test (GEPT) partially determines an individual's level. GEPT is an English-proficiency test that the government's Language,

Training and Testing Center was mandated to invent and develop by the Ministry of Education. GEPT is the evaluation tool used for recruitment or academic advancement. It is also used to assess the general English proficiency level of all students and includes listening, speaking, reading, and writing.

The GEPT is a criterion-referenced test. This type of test "is used principally to find out how much of a clearly defined domain of language skills or materials students have learned. The focus concentrates on how the students achieve in relation to the material presented instead of to one another or to a national sample"

(Diaz-Rico & Weed, 2002, p. 186). Every person who passes the GEPT is given a certificate to prove his or her level of English competency. Due to the fact that companies judge their employees' English ability on the GEPT certification, it is important for a prospective employee to possess the certificate. In other words, GEPT influences a person's job and career.

The private tutoring education provided by the "cram" school provides people with GEPT-oriented training so that they can improve their English ability and skills and pass the test in a very short period of time. The time required

to do so is approximately two months. Due to this fact, "cram" schools are more popular than ever.

The last, but not least, reason why "cram" schools are successful institutionalized English instructional facilities is that they prepare participants for study abroad. According to the Ministry of Education (n.d.), there were 33,791 people studying abroad in 2002. This adds up to an almost 2000-person increase from the figures reported in 2001. The nations in which these students study are located in every part of the world. People who wish to enter a foreign university must take two sets of tests: Test of English as a Foreign Language (TOEFL) and the Graduate Management Admissions Test (GMAT) or the Graduate Record Examination (GRE). The government education does not teach students any knowledge about those three kinds of tests, so students turn to "cram" schools for help.

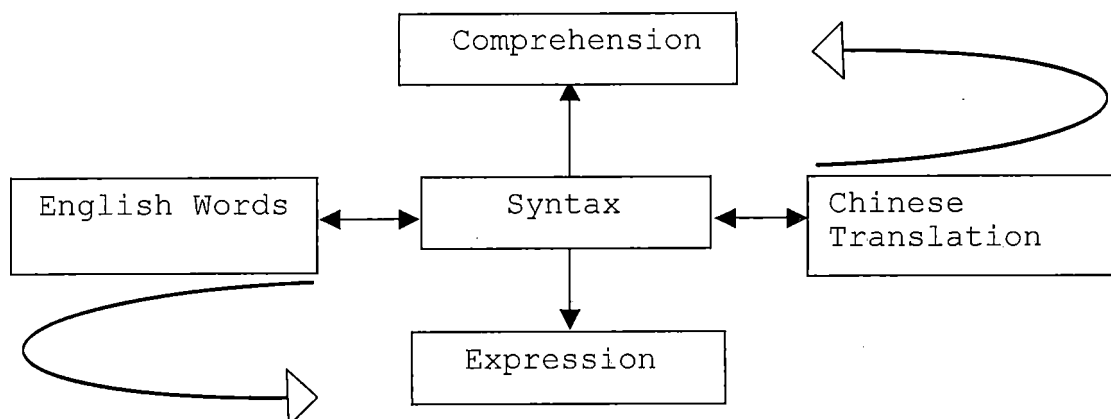
In "cram" schools, students can practice their listening, writing, and other relevant skills effectively and efficiently. Moreover, "cram" schools teach a fixed writing format designed so students can get high scores in the composition component. Rhetoric and other writing styles such as argumentative, compare-and-contrastive, and

persuasive writing are rarely imparted to students in their normal course of study.

History of English Teaching and Methodologies

Because the two entrance examinations are so important to students, most teachers try their best to teach skills that their students need in order for them to pass the entrance examination (Sun, 1985). In other words, all teachers' efforts and all schools' resources are exam-oriented. In this setting, English teachers teach English in Chinese. They explain grammar as the structure of a text and seem to believe that by doing so, students can digest English knowledge immediately.

In writing classes, composition and translation are the only things students must master because the entrance examinations test only these. Due to the nature of the examination, composition requires only correct grammar and some phrases, whereas the translation section requires only Chinese-English translation. As a result, students are not exposed to other types of writing, and spend their time translating English text into Chinese, so as to understand the meaning. Chang's figure (1996) demonstrates the Chinese's process of understanding English (see Figure 3).



Source: Chang, (1996)

Figure 3. The Relation of Syntax, English Comprehension and Expression

So when learning, students learn grammar structures first, then put vocabulary words into the structure, translate the meaning of the syntax, and then memorize the syntactic structure. Students translate this learned syntax into Chinese so as to comprehend the meaning. They later memorize both the English and Chinese versions of the syntax. Whenever students see a similar syntax, they will recall that syntax in Chinese and express it in English. Serious problems can occur if a student is not familiar with a word or grammar pattern, or forgets how to use a learned syntax. As a result, the student will not be able to express ideas clearly. This problem is discussed by Diaz-Rico and Weed (2002). The necessity to produce a perfect translation leaves limited room for the development of oral skills.

In the entrance-examination-based social milieu, students become disposed to read and write English only to prepare for test taking. For many students, this results in an unwillingness to touch any English books while enrolled in undergraduate study. This occurs because they are no longer under pressure to prepare for entrance examinations. To be more precise, non-English majors rarely read or write English because they do not see the urgency to do so. As observed, English majors today find it difficult to become exposed to practical and functional English in the university arena.

In the first year of college, the curriculum for English majors focuses on grammar and basic knowledge of American and British literature. In the second year, the curriculum centers on linguistic theories and how to write an English paragraph. In the third year, the classes are accelerated to encompass the practical knowledge of the language and basic interpretation of business English. Additionally, students are guided in writing of a complete, structured paper. In the last year, students are offered more advanced knowledge, such as advanced interpretation. Subsequently, even English majors learn marginal, basic writing knowledge and skills at the completion of their program.

Another cause why students seldom actively learn English can be attributed to a cultural attitude in Taiwan--criticizing showoffs. Anyone who flaunts his or her English ability in public will incur jealousy from among his or her peers. Therefore, this cultural attitude could cause students to be afraid of using English in an open forum, thus losing chances to learn English by using it. As a result, students often lack adequate English proficiency. Therefore, this mental situation needs to be considered in pedagogy.

Target Teaching Level and Current State of Teaching at the Target Level

The target teaching level of this project is adult business English. As mentioned above, the current state of this level is that many adults do not know advanced, professional English. Sometimes they do not even know basic English. Of course, those who do not know basic English require proper English education to acquire the professional level of English knowledge needed. Hence, these individuals need an education beyond the normal education provided; hence, "cram" schools provide them with the language skills needed to teach them "workplace-based" English.

Purpose of the Project

Based on the problem mentioned above, this project focuses on an approach that can fulfill business peoples' needs and help them use indirect ways of writing to convey ideas.

Besides, this projects aims at knowledge that helps business people to become aware of the differences among texts they encounter everyday. In this way, they will be able to gain insight into the types of business text required by specific circumstances.

Context of the Problem

After participating in years of English learning, many people in Taiwan (including English majors) have an intermediate proficiency in the four English skills: listening, speaking, reading, and writing. Even with a good working knowledge of these skills, they often fail to convey their ideas and thoughts in English as effectively as they do in Chinese. This occurs because the Taiwanese usually use an indirect way of talking in Chinese.

However, when it comes to using English it is entirely another context. They quickly find out that while speaking to foreign customers they cannot communicate with the indirect pattern they are accustomed to using. As it

turns out, English style uses more direct language in commercial meetings. However, indirect speaking sometimes is an important skill to utilize in business, especially in business negotiation. Therefore, one must phrase such functional languages as requests and demands indirectly.

Organization of the Project

The project portion of the project is divided into five chapters. Chapter One provides an introduction to the context, purpose, and significance of the project. Chapter Two consists of a review of relevant literature on such topics as register, genre of writing, pragmatics of request, functional writing, and social function. Chapter Three provides a theoretical model used in developing the curriculum. Chapter Four presents the curriculum design. Chapter Five presents the assessment plan designed to provide evidence for the success of the instructional plans presented in the Appendix. References conclude the project.

Significance of the Project

In Taiwan, English is a vital foreign language. It can affect peoples' academic and career success. Especially in the business circles, English serves as an important role in worldwide trade. Ranging from global

documents exchange to the Free Trade Agreement (FTA), English is an important medium. To meet the growing use of English, several EFL technical writing courses provide relevant English knowledge. Sadly, the courses often ignore the fact that business people have to use English indirectly to convey ideas in a changing circumstance. The significance of this project is to improve Taiwanese business peoples' awareness of nuances in business texts and of appropriate business proposal formats.

CHAPTER TWO

REVIEW OF THE LITERATURE

Introduction

Based upon the preview observations and findings relevant to English education in Taiwan, there are five aspects related to the goal of improving writing competence in English teaching: register, genre of writing, functional writing, pragmatics of request, and social function theory. Exploring these five aspects will provide background knowledge, which will later be synthesized in Chapter Three of this curriculum project.

To improve students' writing competence, insight into the elements of texts of different genres is crucial. Thus, register is the first important aspect to explore.

Register

Among the goals of this project, one is to increase the knowledge that helps business people to be aware of the differences among texts they encounter everyday. Several factors affect the appearance of texts. One of the factors is register, a basic element of writing.

As chemists study atoms to understand why materials look distinguishable, this project studies register to understand why texts are different from one another.

Register affects genre, and genre in turn affects the performance of language. Information about the definition of register, its components, importance, and an approach to develop register is discussed as below.

What is Register?

A contextually distinctive use of language may be called a register. This refers to the kind of language appropriate in a particular context (Miriam, 1983). Martin says that people need to say the appropriate thing in the appropriate place at the appropriate time, and register is a kind of language that presents a proper tone (Martin, 1983). Because language conforms to society as a whole, register becomes a basic means by which language reflects social norms. Register also refers to language that varies according to the given spoken or written context. "It is a way of speaking that is made up of those conventionalized lexical, syntactic, and prosodic choices deemed appropriate for the setting and audience" (Tannen & Wallat, 1993, p. 63). By those definitions, register has patterns to perform. Communities, occupations, or institutions define these patterns. Therefore, register varies to its context, and perhaps has various names within communities of use (Eckert & Rickford, 2001). Also, register is concerned with appropriate norms of speaking

communities and the communicative goals of the identified communities. Furthermore, register hinges upon a "speaker-listener's" relative social status, mutual communicative roles, and politeness strategies (Brown & Levinson, 1987). To be specific, every register allows for individuals to reflect and respond to the properties of a present context and social activity.

For example, suppose a person participates in a role-play, and this person plays the part of a king. This person will have to know the present scenario and what kind of king this person wants to perform. Next, this person may conclude that he wants to be a vile, mean, and narrow-minded king, and then he must perform a role that contains these three characteristics. In this case, "king" is the social activity; "scenario" is the present context; the vile, mean, and narrow-minded characteristics are the register (Brown & Levinson, 1987).

Halliday (1994) describes language in terms of three metafunctions: experiential, interpersonal, and textual (for more information, see Component of Register, below). These three metafunctions are present in all language use and simultaneously realized through lexico-grammatical choices at the clause level.

For example, if a bus rider wanted to know route information from a bus driver before boarding a bus, lexical and grammatical elements are need to accomplish each of these two metafunctions. To accomplish the experiential metafunction, the rider needs to use a simple lexical choice format (Does the bus go to Mercy Hospital or not?) and a grammatical choice (appropriate question form). To accomplish the interpersonal metafunction, the rider needs to ask the question in a quick, simple, non-threatening, and almost pleading way. To accomplish the textual metafunction, the rider's question needs to be succinct. Therefore, the driver is moved to offer help; but rather than explaining the whole route, just gives a brief answer. The driver has no time to explain and a short question will be answered more readily than a long question if the driver is in a hurry.

Halliday's metafunctions are instantiated by distinct vocabulary and grammatical repertoires, and authors make choices from these repertoires to convey and express meaning in texts. The features of a genre are determined by the choice of vocabulary and functional grammar. The combination of these choices together with pragmatic features makes up a register.

The Importance of Register

Academic writing has many genres, and each genre has features of register. Knowing those registers of types of genre enables people to develop their own writing skills (Schleppegrell, 1998). A particular type of cultural context features purposeful, staged uses of language, which is called genre (Christie, 1985) [Genre will be more completely defined in a subsequent section].

Meanwhile, register affects and decides a genre. Because register determines the combination of vocabulary and phrase that make up a certain genre, knowing how to use register features to construct a particular type of genre is important for a writer (Christie, 1991). Again, whether writers can clearly convey their ideas pivots on the appropriateness of expression of the genre.

That is to say, like role-play, an individual's assumption about how to perform a role and what register to use constitutes a knowledge schema about interacting with others. When one or more participants fail to understand or identify the knowledge schema of a role-play, the interactive pattern fails to go on, and the role-play ends. The same principle applies to register. It is in displaying the features of register that other

people can ratify the type of the register. The features here comprise functional grammar.

When the notion applies to the relationship between register and writing, it seems that writers need to know functional grammar so as to use this grammar while drafting, editing, and revising their papers (Schleppegrell, 1998). Studying a type of genre is not enough to understand the features of this genre. Instead, one needs to understand the way that writers make lexical and grammatical choices that comprise the register within a genre to become adept at applying this genre (Henry & Roseberry, 1996).

Learners have to learn a formal register that differs from that which they encounter in daily lives; they often seek to know the way native speakers and writers use register both in academic and business writing. Other than that, ESL/EFL students often mix up speaking and writing registers in papers. They use the word because as a starter of a sentence, which is preferable in oral, not written, communication. Thus, ESL/EFL students have to study register in formal articles so as to understand the difference between tone used for speaking compared to writing (Cho, 1998). From the aspect of English for Special Purposes, ESP, analysis of register can bring

about the awareness of a formal style of writing in the business field.

Furthermore, constructing set features of register refers to being able to coordinate other dimensions of social activities (Martin, 1983). Language varies to the nature of a given context and to the relation between speaker and listener, or writer and reader. Register not only affects the forms of a language, but also the structure of meaning. The modalities of oral and written language are structured in genre, and each genre has its own sets of register, with the overall goal of accomplishing social function (Miriam, 1983). Thus, social interaction will be the main reason for people to learn register as speakers, listeners, writers, or readers.

In the case of writing a detective movie script or a detective book, registers in these two similar genres differ. Movie scripts and books are distinguishable genres, and creating the two genres is a social activity. Furthermore, because of registers, audiences can know which genre is designed for the detective movie or for the book. In the detective movie, audiences can see the setting from the screen; this aspect is left to the creative contribution of the set design. On the other hand, the detective book has no screen to present

audiences the setting, and the writer has to use more vocabulary words to detail the setting. The different pragmatic social function/interaction requires various degrees of registers; different registers in turn create distinguishable genres. This case elaborates that social function/interaction is why people have to know register (Littlefair, 1991).

Components of Register

Register can be a lens through which people can glimpse how a language functions. Register is what is being spoken or written about, who is being spoken or written to, and how the message is given. These three aspects of a context are termed by linguists field, mode, and tenor (Littlefair, 1991). Field, mode, and tenor are the three basic elements of register and are expressed through language. A context comprises experiential, textual, and interpersonal elements. The three grammatical metafunctions reflect social variables: the experiential component reflects field (what we are speaking or writing about); the textual component reflects tenor (who we are speaking or writing to and our attitude to the subject); and the interpersonal component reflects mode (how we use language).

Field. Field is the content of the communication. The addresser creates field by conveying thoughts and feelings. The field is made clear mainly by the author's choice of vocabulary (Littlefair, 1991). Vocabulary words may also change their meaning according to subject. For example, crust as a food subject is an edible thing, whereas in geoscience it represents part of the earth's layers of rock. Thus, writers need to decide a subject before starting to write; otherwise, register may be unclear later in the written product. The difficulty that many writers face is that they must master subtlety in word choice to establish appropriate registers.

Mode. Mode is mainly concerned with how texts are constructed and which medium of communication is used (Littlefair, 1991), as well as what other types of language should be taken. Grammar and lexeme interweave, and create mode (Littlefair, 1991).

Text features two minor ways to express ideas: ways of linking within a text and ways of expressing meaning. The fact that readers can understand an article without being confused is partly due to the cohesion of ideas. One of the ways that writers link ideas is to use "cohesive devices." Littlefair refers to cohesion as a mechanism that tightly combines ideas and meanings together into a

unified unit. According to him, when readers see the first part of a cohesive tie, they anticipate the second part of the tie. For example, we say, "Looking as her friend leaves, she cries a little." In this example one immediately knows that her and she refer to the same person. Writers should strive to create cohesion. Otherwise, readers may not be able to understand and continue with the flow of meaning. Among all cohesive devices, however, conjunction can be deemed the most important device. Some conjunctions indicate the way that things are classified. Other conjunctions refer to time and function as flashback terms. Conjunctions such as so that, so, because, enable writers to state a cause and express the effect (Littlefair, 1991).

Vocabulary offers cohesive mechanisms to sentences, but itself alone can provide cohesion. Synonyms, antonyms, and homonyms are three kinds of words that writers cannot mix up in the context. Cohesion is also affected when words are repeated in a text and when there are words that frequently occur together as in the phrase, bread and butter (Littlefair, 1991).

Writers also use a variety of grammar and vocabulary features to express their meaning. Littlefair says there are three dimensions of expressing meaning: abstract

language, complex introductions, and vocabulary. Abstract language is the opposite of concrete, straightforward language.

Complex introduction is another feature of abstract language used to begin a sentence. In this introduction, writers do not spell out what is the subject they are writing about. Instead, they mention only process and result. This is a skill writers often use.

Vocabulary has content meaning and grammatical function. Usually, nouns, verbs, and adjectives are content words that mainly convey key ideas; adverbs and prepositions are grammatical functions and have to do with action. Besides, the subjects determine content words while grammatical function words are universal in all subjects. Therefore, content words are picked to convey information and this is the point that writers need to know. These content words are also a part of the field component (Littlefair, 1991).

Mode (how people use language) functions at the interpersonal level as the medium of language. Mode is realized through lexical-grammatical clause, so it needs a text construct to perform. This construct comprises cohesion devices and word function. Cohesion devices emphasize the unity of thought: the former and the latter

part of language must refer to the same subject. Word function focuses on the ways content words and function words are combined to create a meaningful sentence. Therefore, people choose vocabulary words (content and function words), and make the target subject go through the whole discourse. In this way, people make up a text construct, which functions as a medium of language and as functional part of language to serve peoples' needs and goals.

Tenor. Tenor is the relationship between the speaker and writer or the listener and reader. Tenor concerns the speaker's or writer's attitude and feelings to the subject, so writers judge their readers and choose a tenor which they feel is appropriate (Littlefair, 1991). Different tenor can be achieved by the use of active or passive tone. In active tone, a sentence focuses on the subject; in passive tone, a sentence centers on the object. Besides, whether tenor is formal or not depends on which grammatical person is used. If the third person is used, the writing is reasonably formal. With the second person, you, a text has defined readers, and tenor can be quietly informal. Using the first person can invite readers to be involved in the text. Yet, if writers use we

instead of I, they are showing that they wish to establish a rapport with readers (Littlefair, 1991).

The three elements of register, field, mode, and tenor, are interactive. Each of them can affect the register of texts. There is no definite formula for determining which one should appear in such and such genre of article; however, one clear-cut rule does exist: the three elements of register vary from subject to subject and from genre to genre.

How People Develop Awareness of Register

Language is the product of social interaction, and so is register. To recognize and internalize the knowledge of register, people definitely have to discriminate among social activities. The age, gender, and relative social status of participants dominate the expressive form of a language, and must be considered, as that people can position themselves according to their relative status and choose an appropriate register to express their thoughts. Participants need to assume that different contexts require different registers. As a matter of fact, no single register can be applied to all contexts; participants should consider in which context they are involved. Taking gender for example, the way a woman speaks differs from the way that a man speaks. Obviously,

discerning this aspect is essential (Throne & Henley, 1975). With regard to being contextually correct, writers as well as speakers have to analyze and develop their proper register according to two notions: people communicate contextually and determine which register is appropriate in a given occasion depending on the participants (Fine & Freedle, 1983); and social activities are enacted through the language by which people communicate.

The set fabric of a language and the appropriate means of expression decide the register of a communication (Miriam, 1983). Before writing text, it is important for writers to recognize the social activities and features within it. They must realize that no register can be used for all contexts and that no register reigns supreme over other registers. The concept of register only comes from the conventional way that people use language to interact.

As far as pedagogy is concerned (because field, mode, and tenor are characteristic of register), a viable way to develop the awareness of register is reading extensively all kinds of genres. Each genre has its register features, so novice writers can become aware of the three essentials of register. This allows them further to recognize ways that register functions in every genre. Over time, writers

can manipulate learned features and their knowledge of register for each genre. By doing so, they can improve their writing skills (Littlefair, 1991).

One problem existing in current writing courses deserves major attention. Many elements of current pedagogical approaches to writing instruction apply mainly to academic essays rather than to targeted professional genres, so approaches based on organizing information, learning topic sentences, and constructing introduction and conclusions may hinder would-be-writers from learning professional genres (Henry & Roseberry, 1996). The best way to remedy this problem is "to expose students to targeted professional genres" (Painter, 1986, p. 90). This will allow them to learn the register features over a period of time. Generally speaking, the professional would-be-writers will gain control over register and use it in their particular fields.

ESL students often confuse written and spoken patterns, so teachers should expose them to formal texts so that they can become aware of different conventions (Cho, 1998). Gallagher and McCabe (2001) suggested the same means to correct students' confusion, and offered as a technique that students make a list to identify the

discrepancies between written and spoken patterns. Table 1 compares spoken and written registers:

Register constitutes an inexhaustible source of knowledge for writers. Register is varied in varied contexts or genres, and it changes as needed to meet given contexts, participants, or subjects. In other words, no register can be applicable in all contexts, and the reasons of this are the highly varied nature of language: people use language to achieve a level variety of communicative goals. Moreover, as the elements of a language change, register also changes to reflect these changes.

Table 1. Register Differences in Spoken and Written Language

Spoken	Written
Grammatically intricate	Lexically dense
Interpersonal	Ideational
Concrete	Abstract
Meaning as process	Meaning as product
Verbal	Nominal
Informal	Formal
Implicit	Explicit
Congruent	Metaphoric
Iconic	Symbolic

Source: Gallagher and McCabe (2001)

To develop an awareness of register, people can study the factors of field, mode, and tenor. This enables them to recognize registers in all genres, and further incorporate this knowledge of register features in their writing. People in a given business field have to learn the writing registers of that field in order to fully incorporate social nuance.

Genres of Writing

The Definition of Genre

Christie (1991) defined genre as a purposeful staged use of language that accomplishes its goal in a certain context. Genres are comprised of various registers. Genres present text in various categories (Eckert & Rickford, 2001). They also stated, "genre distinctions may not be so mutually exclusive and that genre discriminations operate at different levels of generality and that genres may incorporate other genres" (Eckert & Rickford, 2001, p. 58). Henry and Roseberry (1996) also asserted that genre is the property of texts. Littlefair's book, Reading All Types of Writing (1991), referred to genres for different types of writing, with the type decided more by writers' purposes than by subject. Detective stories, for example, are written to present mysteries, whereas science

stories are written to explain natural phenomena.

Therefore, Littlefair separates book genres into following categories:

Books in the Literary Genre. "Authors who have a purpose of narrating, of describing personal or vicarious experience, or of experimenting with the use of language itself, write books that fall within the literary genre. Some sub-genres are folk tales, short stories, poetry, plays, and diaries" (Littlefair, 1991, p. 4).

Books in the Expository Genre. Authors who plan to describe or explain objectively, to inform, or discuss, or argue, write books within the expository genre. Some sub-genres are guidebooks, textbooks, newspapers, information leaflets, and brochures (Littlefair, 1991, p. 4).

Books in the Reference Genre. Authors whose purpose is to write sequential information about particular topics, write books which fall into the reference genre. These authors tell people how to undertake various learning strategies or how to complete tasks. Some sub-genres are lists of instructions, guidebooks, stage directions, and forms (Littlefair, 1991, p. 5). To be more specific, genre is a category of things and relates to the writes' purposes, so genre has social significance.

Ventola (1987) further explained that genre provides distinct types of language. For instance, movies and books are different genres. Movie genre relies on actors' performances whereas book genres emphasize literal description. Because their focuses are different, language in both genres varies. Kress (1993) mentioned that genre is related to society, and besides genre, domains are specific in form and function. Also, as Martin (1984) described, genre is the theory of language use. It has an independent meaning that presents purposeful social activities. "When language is used to accomplish some things, genre means how things get done. The term "genre" is taken to contain all social activities realized by language, which represents many cultural dimensions. Again, genre represents social attitudes. Its performance principle is the same either in written or spoken language, because genre reflects society values. As long as social values are similar, the appearance of genre is the same, no matter literal or oral genre" (as cited in Swales, 1990, p. 40).

"In a communicative aspect, each genre contains a set of communicative events, within which all members share common discourse goals. These goals are recognized by certain people, thus forming their rationales. These

rationales shape the mechanism of discourse and constrain the choices of words and structures" (Swales, 1990, p. 26). Due to the fact that genres have both natural aspects of meaning and function, the emphasis is on an understanding of what language is doing and how it is being used by people in particular contexts to make special meaning (Kress, 1993).

"Genres vary significantly along a number of parameters. Genres vary according to the complexity of rhetorical purposes; from simple forms like recipes to complex forms such as political speeches. Genres also change along with the medium/mode of language, from forms that are universal (service encounters, news items in newspapers) to relatively rare (presidential press conferences). Yet, genres refer to specific categories of any type of discourse" (Kress, 1993, p. 32).

The Function of Genre

Genre is all-important aspect of form and goals in discourse (Littlefair, 1991). Each genre has its own features; that is why people can predict what writers are going to write about using a particular genre of text or what speakers are going to speak about while previewing the form of the speech. According to Himley (1986), (as cited in Swales, 1990) genres provide more than a map to a

new territory; they also offer ways to explore that territory. When people encounter new places, they need a set of standards to judge where they are and what they can expect.

When speaking of the functions of genre in communities, the discourse community has to be defined first. Swales (1990) identified six defining characteristics of a discourse community as follows, which seem to take into account the abstract along with the concrete.

1. A discourse community has a broadly agreed set of common public goals.
 2. A discourse community has mechanisms of intercommunication among its members.
 3. A discourse community uses its participatory mechanisms primarily to provide information and feedback.
 4. A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.
 5. In addition to owning genres, a discourse community has acquired some specific lexis.
 6. A discourse community has a threshold level of members with a suitable degree of relevant content and discorsal expertise.
- (Swales, 1990, p. 24)

Genres often have many sets of discorsal purposes; for instance, news media undoubtedly are used to convey and update news to audiences. Other than that, they can form public opinion, organize public activities, and so on. Conversely, discourse communities can utilize genres

to achieve their communicative goals (Swales, 1990). As Martin (1984) claimed, genres mean how things get done when language is used to reach such goals.

"Genres can be seen as classificatory categories. For instance, stories can be myths, legends or tales" (Cope & Kalantzis, 1993, p. 109). Genres are used to categorize texts using a definitional approach. This definitional approach is well established and underpins the creation and values of dictionaries and encyclopedias. Genres can reflect simple characteristics of an individual and define all members of a particular category. Genres have their features by which people can predict what writers write. Because of this point, people need to immerse themselves into different types of texts so that they can really master their targeted type of writing. At the moment when people understand the features and forms of their target writing styles/genres, they can write their own creative work. By doing so, they will be better able to understand ways that other people manipulate genres to write their articles.

Even though people can understand the functions and importance of genres, they must be aware of sub-genres. "Genres can be used to divide novel texts, for example, into three categories: poetry, prose, and drama. Yet,

genre can further divide poetry and the others into yet smaller sub-genres: sonnet, lyric, ode, and ballad. Moreover, sonnet can be divided into the Elizabethan or Shakespearean sonnet sub-genres. In an academic field, genre is a way of classifying texts into kinds or types because of perceived similarities--these texts share common features or conventions. Due to some generic classifications, these shared conventions or features are formal and confine all members within the boundaries of discourse communities. Even though genres confine the type of writing, texts will remain different from one another. Different texts are the result of the different social purposes they serve" (Cope & Kalantzis, 1993, p. 110).

A technical writers' job is to translate jargon and professional language into language that non-specialists can understand easily. For this end, writers mix professional and non-technical language to construct text that brings readers to the writers' positions. Besides, technical problems and intents can be addressed.

Technical writing refers to writing full of complex vocabulary words and ideas. The language is so difficult that general readers have difficulty understanding the meaning. In the end, many readers lose their patience, which is not what technical writers expect. On the other

hand, technical writers or experts are those who possess professional knowledge and special skills. In professional circles, experts can use complex words to communicate. However, when experts need to communicate with outsiders, they have to use simple words to explain complex ideas. This shift is what businessmen often practice.

Genre and Register and Language

The theory of genre emphasizes that language creates meaning, and examines the interactive relation between language and meaning. This is not to establish the impossibility of separating genres from language, but to acknowledge that genres are the most important element of language (Littlefair, 1991). Furthermore, register is the linguistic approach to the performance of genre (Henry & Roseberry, 1996).

Genre and register are associated with the understanding of particular text patterns and communicative structures. Every text has a particular type, form, and grammatical structure, and genre and register are the notions capturing these aspects. "Genres (such as research reports, explanations, and business reports) are complete structured texts, whereas registers (such as the language of scientific reporting or the language of newspapers) represent generalizable stylistic

choices" (Swales, 1990, p. 41). Analyzing different features of registers in genres is beneficial as a means of noticing registers in writing.

"Peoples' behavior includes goals and objectives. Genres, except for some exceptional cases, are linguistic vehicles for achieving goals. Genres traditionally are based on social contexts rooted in the use of language; in a given context, language is used purposefully. On the contrary, language does not rely on purposes and social contexts, but on what people say or what people write" (Swales, 1990, p. 46). For example, when people say, "You want a sandwich?" they mean a kind of meal. This sentence has a social function: to provide others food. This form has been well accepted by society. On the other hand, when people say, "You'll see. YOU will be sandwiched!" they refer to potential mistreatment. "Sandwich" in this sentence encodes a special meaning created only by the speaker. Also, this sentence can make sense only in a given context.

Any part of language can be separated according to a set of features, and categorized into a given genre (for instance, the poem genre, the newspaper editorial genre), and can distinguish by genre based on features of register (for example, antiwar discourse or natural science

discourse). Thus, people can see the same discourse in different genres. Yet, in some cases, a particular genre may be applied in the particular talking/writing of particular content. In other words, people tend to combine particular discourses and genres together (Ivanic, 1997).

"At the social level, genres are shaped by conventionally defined purposes, roles, and other social relations related to conventions, so genre conventions shape role relations that people must obey. Meanwhile, discourse in language is shaped by subjects and ideology. By making special communicative choices, writers posit themselves on the same line with special subjects and ideologies, so that writers can evoke echoes from readers" (Ventola, 1987, p. 63).

Genre and Society

Martin (1984) claimed that genre is staged, goals-oriented, and involves purposeful activity. Using genre, writers participate as members of society. Virtually everything people do fits in a kind of genre. Kress (1993) described the social implications of genres, explaining that genre is tightly combined with social, political, culture structures, and social conventions.

Genres refer to "either goals-oriented or social processes that are established and maintained within

society and comprise the culture of society" (Ventola, 1987, p. 61). Social events are constructed of purposes and forms and language that conveys ideas and accomplish ends through written or spoken forms. People can learn genres by being a member of society, because when people learn and use genres, society is reshaped and continues. In this way, genres can be seen as written or spoken forms and categories, which generally are shaped by, and help to shape society (Ventola, 1987).

"Genres are patterns with which social processes interact within a society, within a culture. As a result, texts become predictable patterns. Genres have similar way to present language, and the nature of society would be unstable if not for the predictability of language. It follows that genres emerge not only between individuals' conversations; to be more meaningful, genres have to be accepted by society as a whole. Individuals use cultural context and various social effects of different forms of texts to interact. Genres in turn give their users an access to certain domains of social activities" (Cope & Kalantzis, 1993, p. 7).

"Language is presented as the form of texts, and as texts, it is inevitably represented in society within generic forms. Yet, generic forms arise from social

activities of given social occasions; consequently, individual behaviors, the part of social subjects, are at the center of the production of text, and of historical changes of a particular language. In a multicultural society, the social histories of members in society will be more or less different. These variations generate not only social subjects who have common sociocultural experiences, values, and implications, but also generate social subjects whose experiences, values, and meanings are dramatically different" (Kress, 1993, p. 36).

"Varying degree of social structure stability and social relations will lead to relative stability of textual forms. Social powers will impose constraints on certain textual forms to ensure forms will greatly conform to generic forms. In other words, social groups may have power to resist the imposition of adherence to generic forms. In any case, no one instance of particular genre will ever completely resemble any other instance of the same genre" (Kress, 1993, p. 36).

People cannot cope with an abundant pluricultural society or with producing citizen-subjects who will be able to function productively, unless people have clearer concepts of what possibilities are available in all the cultures of all multicultural societies (Kress, 1993).

The nature of genres is social activity accomplished by texts. Among repeating contexts, text types emerge out of social purposes, specifiable audiences, and typical constraints of purpose, content, arrangement, and style (Miller, 1984). These text types turn out important genres that function according to the essences of actions, not forms. In simple terms, writers' understanding of forms includes the recognition that participation in discourse communities can allow writers in social contexts to accomplish certain activities through particular writing styles. This understanding enables writers to use characteristic conventional textual strategies that lead to the action desired; writers perform out the genres of their discourse communities (Jolliffe, 1988).

"Discourse communities are sociorhetorical networks and groups for achieving shared goals. The feature that creates members of these discourse communities is that all members are familiar with the genres required to meet common objectives. In other words, genres belong to discourse communities as a whole, not to individuals or to other communities. Genres themselves are classes of communicative events. Communicative events contain texts (spoken, written, or a combination of the two) plus encoding and decoding procedures as moderated by

genre-related aspects of text-role and text-environment" (Swales, 1990, p. 9).

"Genres refer to talking, reading, and writing ways that are confined by social conventions; furthermore, genres denote the way to manipulate meanings culturally. That is to say, genres will vary along with textual universality. For example, the language used in the United Nations is a type used by all nations, whereas the language of marriage will differ from country to country as the result of cultural differences" (Swales, 1990, p. 64). The same context goes for writers' works. Writers usually have to change their language within genres to convey their ideas and professional information to laypeople. Thus, writers will change their genres to correspond to the needs of readers. Widdowson (1979) expressed it in this way (as cited in Swales, 1990, p. 62): "As I write, I make judgments about the reader's possible reactions, anticipate any difficulties that I think he (sic) might have in understanding and following my directions and conduct. In short, covert dialogue with my supposed interlocutor."

After all, language serves people to have things done. To this end, genres that mandate the choices and

form of language are of the same properties--they meet social ends and objectives.

How to Teach Genre

All cultures are engaged in linguistic activities via particular forms. These particular forms reflect a relatively steady way for people to interact with one another. Text types can be divided into report, exposition, explanation, debate, soap opera, horror, science fiction, and the like. In addition, genres can be regarded as the process of text types, instead of end products (see Figure 4):

Genres are social processes that:	
(Processes)	Describe: Through the process of classifying and describing things into cultural or scientific taxonomies of meaning
	Explain: Through the process of sequencing phenomena in temporal and/or causal relationships
	Instruct: Through the process of logically ordering a sequence of actions or behaviors
	Argue: Through the process of persuading readers to accept a logical ordering of propositions
	Narrate: Through the process of sequencing people and events in time and space.
Genres are commonly used in:	
(Products)	Personal descriptions, commonsense descriptions, technical descriptions, information reports
	Explanations of how, explanations of why, accounts
	Procedures, manuals, science experiments, recipes
	Exclaimed, expositions, discussions, debates, reviews

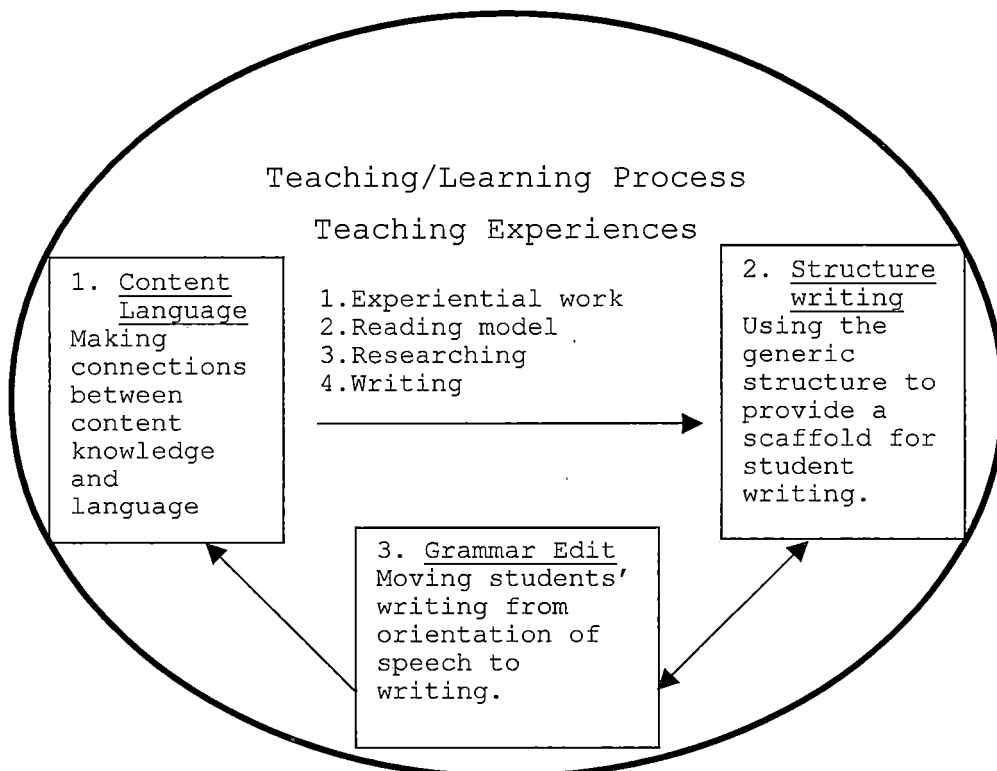
Source: Callaghan, Knapp, & Noble (1993)

Figure 4. A Model for a Process-based Orientation to Genre

This approach can permit teaching-learning language to become a dynamic social process that creates more creative and independent writers. Counter to seeing genres as replicable things, such as reports, produces and discussions, genres should be seen as a thinking process, such as describing, explaining, and arguing. The importance of this distinction arises from making genres more applicable to all forms of texts and contexts (Calaghan, Knapp, & Noble, 1993).

To learn genres, people can observe how children naturally acquire genres. Because children can internalize the patterns of language and genres, they can acquire the knowledge of genres early by continuous communication with others (Painter, 1986). Painter claimed that if people expect children to experience various genres and immediately know the differences among them, this would not lead to good pedagogy. If children do not have occasions to learn forms of texts, written or spoken, and parents naively believe children learn genres by imitation, this context will only reduce their chances to really acquire discourse types, or genres. Kress (1982) articulated that the ideological contexts of the various forms, genres, of writing should become the subject of overt discussion and direct teaching (as cited in Swales,

1990, p. 91). In this way, students can gain insight into theirs and others' writing, and comprehend information in the contexts they meet. Thus, people have to offer students the necessary skills to manipulate, control, and organize language for their own purposes. The following figure (5) illustrates the notion mentioned above.



Source: Callaghan, Knapp, & Noble (1993)

Figure 5. A Model of Teaching-Learning Experiences

Reading and writing correlate with one other. Students who need to learn functional discourse of language can do so through reading and studying the language. In this way, they can acquire registers and then

genres (Henry & Roseberry, 1996). Cambourne and Brown (1989) have posited that society has several distinguishable genres, so immersion in all kinds of genres is the way to acquire knowledge of genres. By immersion they mean that students experience various genres of books by individual reading, discussion, retelling, and the like.

Conclusion

Genre, register, and language are a hierarchical system; genre mandates register, and register determines the choice of language. Above this hierarchical system is society, which decides the forms of genres; genres in turn determine how things get done, and how discourse communities interact. Because society is multi-faceted, genres will be so as well. To learn all types of genres, people need to immerse themselves into all kinds of genres so as to gain insight into the function of genres, digest the learned knowledge, and in the long run have the knowledge become theirs. People have to appreciate the knowledge of genres for their own use in writing. Yet, the best way to know most types of genres is through reading, which offers abundant examples. Therefore, people should read as many books as they can, absorb examples of genres,

and at last apply genres into their own texts, written or spoken.

Functional and Technical Writing

Language, through its written or spoken forms, is used to meet peoples' ends. Furthermore, society has many contexts, such as meetings, family life, business, and academia, in which language demonstrates various forms. That is to say, each context requires a particular type of language in order for people to convey information. Following this principle, writing certainly also takes various forms.

Writing is an activity that demands both cognitive skills and critical thinking to serve peoples' needs and goals. To perform various distinguishable goals, writing becomes functional. Functional writing demands that writers be aware of participants and social contexts so as to attain desired goals (Whiteman & Hall, 1982).

Functional Models of Language

Bernhardt expressed, "Each context demands a particular kind of language be performed. People have to constrain their choice of words; otherwise, information within a given context will not be presented clearly. Functional models show how people do things with language"

(as cited in Couture, 1986, p. 186). Society constrains social contexts, so that people have to perform particular behaviors in a given context. In each context, social convention acts as the governor of a language; thus people have limited choice of language in a given context.

Because society mandates the choice of language, people have to consider the socio-semantics behind language when encountering language choices. This perspective aligns with functional models that emphasize participants and contexts in weighing linguistic appropriateness.

In a functional model, the context surrounding the choice of language constrains and reflects linguistic form. Function dictates the shapes and forms of genres. In the book, Functional Approaches to Writing: Research Perspectives, Bernhardt (1986) used a hair dryer text as an example and further explains the functional model. This text reads as follows:

Danger—To Reduce The Risk Of Electrocution:

- 1) Always unplug this appliance after using.
- 2) Do not use while bathing.
- 3) Do not store appliance where it can drop or be pulled into a tub or sink.
- 4) Do not drop in water or other liquid.

- 5) Do not reach for an appliance that has fallen into water. Unplug immediately.

The text has a warning tone, by which readers can predict what the warning words will be, and for which words and phrases are chosen purposefully. Functional writing contains subject matter that follows certain logic. The readers can interpret the text within this warning frame of reference because the subject is embedded in a particular context.

A text is able to carry meaning as the result of its experiential field. Society provides the frame in which texts fit, by which people can understand, predict, or prescribe meanings. This social experiential field brings forth the interpersonal meaning (Bernhardt, 1986, p. 188).

Interpersonal meaning refers to a discoursal frame. Discourse happens via a socially common frame in which people communicate. The frame functions as a vehicle for peoples' goals and attitudes. People use language to accomplish their goals, but on one condition: they must use socially defined frames to convey their thought to others, and no single alternative can replace this social frame. Otherwise, people using the language to convey thoughts may risk no response from others. People convey attitudes, as they use language to persuade, hate, or

admire through spoken or written forms (Bernhardt, 1986, p. 188).

Yet, one priority precedes people using the frame to communicate: that is, they have to choose roles to play: writers have to choose roles for themselves and others for their readers. Writers position themselves as an official, for example, and the common people as the target reader. Because the writers have to use an official tone for the reader while announcing something, the writers must use a given arrangement of language (register) to create a genre for an official document. If the target readers are foreign governments, the writers must use another register to create a different genre for a foreign government document. The two registers and genres are all provided by language for a certain social function (Bernhardt, 1986, p. 188). As was demonstrated in the hair dryer text, the writer chooses a frame to set the context for readers; in this case the attitude was direct and unambiguous.

Texts link contexts and content; functional writers consequently have to blend contexts, contents, and attitudes into texts. After choosing the frame, writers have limited options about what and how to write. Like other kinds of writing, functional writing combines many social elements and communicative skill. Writers have to

figure a way to harmonically incorporate these various factors (Bernhardt, 1986, p. 189).

Applied Functional Writing

According to Bernhardt's 1986 article, language is multidimensional. Even though in certain contexts writers have socially constrained choices of language, they can present a particular genre of text in plural ways. For this reason, people need to consider language as multi-functional and multidimensional, to include all relevant functional components and to incorporate them into writing.

"Ignoring the multifunctionality of texts would be unfortunate. Many people regard scientific and commercial papers or reports as the simplest texts to present. They may also think that writers of these two kinds of writing just follow well-established formats, and writers can plug information into the required form" (Bernhardt, 1986, p. 190). As a matter of fact, the function of formats in a way does mandate the language of scientific and commercial reports, yet it does not completely constrain writers' choice of appropriate language.

As they choose a format, writers will narrow their scope of language choices, and next they will ponder "how much information is needed in each section, what other

studies to mention, whether to use the first person, how to represent gaps or inconsistencies in the data, and how to foreground important information" (Bernhardt, 1986, p. 190). Therefore, functional writing is a complex combination of all these factors.

"Writers of all sorts must always strive to orchestrate all language functions, and be aware of what readers may need" (Bernhardt, 1986, p. 191). Also, they can realize which aspects are creative and which are routine.

Often, writing teachers, especially those who teach basic writing, instruct students with non-contextually-bound texts. They may ask students to write a topic sentence without thinking of the readers' interest; they often ask students to write, write, and write. "Most writings are contextually bound, which signify that writers have to always take readers' contexts into account, and figure out what may catch their eyes at the beginning" (Bernhardt, 1986, p. 191). The fact is that most readers will not continue reading once their interest is lost, so functional writing will make sense only under a limited context.

The notion of functional writing offers people a perspective through which they can understand how language

works and how language synchronizes with context. A context shapes functional uses of languages to the extent that languages become predictable. This predictability of languages comes from the fact that certain writing contexts require similar genres and registers. Other than this, audience and tone are almost the same. These facts explain why text designed for the same context tends to occur repeatedly, with similar characteristic features (Bernhardt, 1986).

People can understand this notion by looking at a company's reports, letters, page designs, and proposals. These varieties of texts are distinguishable as the consequence of register.

Register provides readers a chance to categorize language varieties, thus preventing them from seeing every text as the same. Functional models offer a window to see within a certain context what is effective for a given purpose or a given audience. If people come to know a context very well, they will naturally know the features of this context, and further understand how language functions in this context. Therefore, people can predict the exact language features that are likely to be present. The hair dryer text again is an example. People can expect

certain words and their function at the first sight of the warning title.

"Each genre of text has a characteristic register. Language is the product of social interaction, and so is register. To know and internalize the knowledge of register, people definitely have to be aware of the connection to the social activities" (Littlefair, 1991, p. 20). The age, gender, and relative social status of participants will dominate the expressive form of a language, and must be considered, in that people can position their relative status as they choose an appropriate register to express thoughts. Participant need to assume that different contexts show various features and required registers; no single register can be applied to all contexts.

Because field, mode, and tenor are characteristic of register, a viable way to develop the awareness of register is extensive reading of all kinds of writings. Each genre has its register features, so novice writers can notice the three essentials of register, and further digest ways that register functions in various genres. Over time, writers can manipulate learned features of register in various genres, and develop appropriate writing skills (Littlefair, 1991). To be wholly adept at

functional writing, the awareness of register is a good start.

In functional writing, writers need to attend to the social context that dominates the choice of language in genres as they harmoniously combine all elements involved, such as readers' backgrounds, reading level, and relevant social practices. Again, through functional writing, writers convey their goals and attitudes toward intentional readers (Littlefair, 1991).

To incorporate all readers' information and social context in text, writers can use a given register to create a given genre, and in turn to create text for the target readers and context. As a result, register is the basic element of functional writing.

Summary of the Functional Model

A functional model of language explains how language works in society. The model explains how social contexts are incorporated into specific genres and characteristic registers. Thus, writers can look at several social functional elements in a text to discern particular registers, and go a step further to notice all readers' needs, as well as format requirements. Lastly, a functional model can formulate prescriptions for effective choices in given contexts.

Technical Writing

The functional characteristics detailed above are present in technical writing. "Technical writing is writing that presents all sides of a technical product in a text" (Blake & Bly, 1993). Technical writing translates an inhuman technology, product, or idea into writing that general audiences can understand immediately (Van Wicklen, 2001).

In technical fields, effective transactions depend on the use of communicative tools. VanAlstyne (1999) defined technical writing as a writing that informs, explains, instructs, or persuades a specific audience through special language, so that the readers gain new knowledge or the ability to perform jobs more effectively. Technical writers must possess comprehensive knowledge of technical tools when they are asked to do the following:

1. Write clear memos or letters seeking action or responding to requests;
 2. Write progress reports on ongoing work;
 3. Develop proposals for new projects, procedures, funding, or personnel increases;
 4. Define and/or describe a product or procedure to employees or customers;
 5. Instruct employees or clients on how to use a product or conduct a procedure;
 6. Explain or analyze product or procedure for better understanding or improvement; and
 7. Contribute articles for an employee newsletter or other publications.
- (VanAlstyne, 1999, p. 6)

To meet these ends, technical writers should have certain qualities: "1) good writing skills; 2) ability to communicate interpersonally--to collect information from busy engineers or product developers; 3) ability to communicate visually--use graphs and charts to illustrate or evaluate certain products or concepts; 4) ability to tenaciously track information--to pursue information needed from busy experts; 5) ability to learn quickly--as many new technologies are created everyday; 6) ability to take criticism; and 7) flexibility, because company schedules may be set up today and canceled tomorrow" (Markel, 1998, p. 7).

Technical writing also has several qualities that all writers should seek to achieve: "it should be honest, clear, accurate, comprehensive, accessible, concise, professional in appearance, and grammatically correct" (Markel, 1998, p. 12). If writers cannot be honest, they and their organization may get into legal trouble. Clarity saves money, because business communication cost money to mail. Professional documents must look neat, and give readers a good impression of credibility in content.

What makes technical writing different from other academic writing? "In academic writing, writers assume that readers will read long and meaning-packed sentences

throughout whole articles, regardless of page design and format. On the contrary, technical writers pour many efforts on page design, knowing readers seldom have time to read from beginning to end. In other words, academic writing relies on readers' patience, whereas technical writing must clearly and quickly present information" (Woolever, 1989, p. 6).

Technical writers thus strive to take all related elements into account, skillfully combining them to clearly present a professional level of genre to target readers. Following are more specific explanations of various types or genres of technical writing.

The Forms of Technical Writing

Memoranda. "Memoranda are used to communicate between persons, usually within the same company. Memoranda can save time and convey the most concise information. Hence, memoranda are broadly applied in other types of writing, such as reports, proposals, and meeting minutes" (Pickett & Laster, 1993, p. 245).

Business Letters. "Business letters have three functions: to ask, answer or tell, and persuade. In the ask function, a letter invites readers to respond to certain topics. In the answer or the tell function, a letter is used to convey an attitude toward a given

subject. Writers can use a letter to inform, complain, or appreciate target audiences. In the persuasion function, a letter functions to persuade readers. Writers may persuade audiences to change their current position to another" (Rew, 1989, p. 294).

Proposals. "Proposals can be classified as either external or internal, and as solicited or unsolicited. An external proposal is used to notify an outside organization" (Markel, 1998, p. 460). External proposals are either solicited or unsolicited. A solicited proposal originates with a request from a customer, whereas an unsolicited proposal originates with the prospective supplier, without a request for proposal. An internal proposal communicates within organizations. Typically, the purpose of an internal proposal is to inform managers about facility, cost, benefit, and productivity. By means of this proposal, managers can quickly understand a certain context of a company (Markel, 1998).

Reports. Reports, like memoranda, are to convey information, and to assist professionals and management in making decisions. They may become the working documents to help all employees carry out a program (VanAlstyne, 1999). Reports can be divided into different kinds: analytical reports, recommendation reports, and progress reports.

Analytical or research reports dissect data to arrive at conclusions. If a person performs an analytical report to arrive at a decision, this person often also makes a recommendation report. Progress reports are designed to answer clients or managements' questions about which step a certain process has attained (Pearsall, 1997).

Classification. This genre helps people to organize and sort things into categories. In a company, information keeps coming and some employees have to categorize it so that managers can immediately know the most important information (Murillo, 1998).

Comparison and Contrast. Comparison shows the similarities among things; contrast shows the differences (Harris, 1998). Comparing and contrasting are used to make decisions.

Argument. In argument, writers take a position on an issue and defend it with evidence to persuade others to see things their way (Lee, 1998).

Conclusion

Functional writing and technical writing alike serve social purposes. People in society use language to communicate to achieve their objectives. The choice of language in a given context is regulated and fixed by society over time, which relates to pragmatics (see next

literature review); this is why people can recognize the characteristics of a context at first sight. Yet, even in a given context, the choice of language can vary. People differ in background, education, and experiences. Thus, each one has distinguishable needs to a certain context. To serve these various needs, writers have to strive to conclude these variations, and blend them into texts. Good functional writers have this capability. The principles of functional writing go into technical writing, as in reports, arguments, memorandum, and so on. In summary, functional and technical writers have to consider social mechanisms as they combine content, context, and reader relevant factors. In so doing, writers have to understand the pragmatics of language (see next segment of literature review) so as to choose the right registers according to target audiences. Next, the writers have to use the registers within a given genre to create text for the audiences.

Pragmatics of Request

Taking register, genre, and functional and technical writing into account, the following is a discussion about their interrelation. Whatever text technical writers create is in the functional writing category because

language itself is used to serve people by accomplishing certain goals. Thus, language has social functions. Because society is multi-faceted, text is divided into various genres. Each genre has its features so as to differentiate from other genres. To present these features, register is required. Register includes field, mode, and tenor, and these three work at the lexico-grammatical level. In other words, register arranges vocabulary words to make up certain features. However, the arrangement of vocabulary must comply with the social function of language; as a result, writers must understand how society would like to use language. The social influence on language is the crux of pragmatics.

"People use language to communicate within constraints set by society. In other words, society determines what people can talk about and how they convey their thoughts within a certain context. Society controls peoples' access to linguistic and communicative means. To create sentences that make sense within given contexts, people have to combine linguistic, cognitive, and social rules" (Bates, 1976, p. 2).

Definitions of Pragmatics

Pragmatics offers insight into the interaction between language and society. Society has practices and

customs that decide the social meaning of, and conditions for, using language. Hence, "pragmatics studies the use of language in human communication as determined by the conditions of society" (Mey, 2001, p. 6).

Verschueren defined pragmatics as having general cognitive, social, and cultural perspectives. Each perspective affects linguistic performance in forms of behavior (Verschueren, 1999). The most widely cited definition of pragmatics is that of Charles Morris (1946). He (as cited in Bates, 1976) said, "Pragmatics is the relations between social signs and their human users. Pragmatics concerns the speaker's conviction and the listener's interpretation, so it has more to do with the meaning within specific utterances, instead of decontextualized literal meaning" (Bates, 1976, p. 2). Thus, pragmatics is the study of speaker meaning.

The study of pragmatics also focuses on "the interpretation of peoples' utterances in particular contexts, and how the contexts affect their speech. Pragmatics requires the consideration of how people conduct their discourse in contexts to comply with their circumstances. Thus, pragmatics is the study of contextual meaning" (Bates, 1976, p. 3).

People usually take advantage of the opportunity to leave some things unsaid, and listeners have to make inference about what aspects are unsaid. Insight into what is unsaid is recognized as part of communication. Thus, "pragmatics is the study of how more gets communicated than what is said" (Yule, 1996, p. 3). People will decide how much can be left unsaid from the amount of the shared experience, the closeness between speakers and listeners, including physical, social, and conceptual closeness. Thus, "pragmatics is the study of the expression of relative distance" (Yule, 1996, p. 3). Pragmatics incorporates many parts of linguistics, including psycholinguistics, sociolinguistics, and other areas. Consequently, whenever people gain insight into pragmatics, they can see other social components.

Because pragmatics has different social aspects, in practice, pragmatics can solve many problems of linguistics (Yule, 1996). These problems include conversation management and turn-control, argumentation, and language use in educational settings. These problems will be discussed in detail in following sections.

"Pragmatics is the study of the relationships among humans, linguistics, and society" (Yule, 1996, p. 3). Advantages of studying pragmatics are to understand

peoples' assumptions, intended meanings, purposes and goals, and kinds of actions, including requests. The challenge in studying pragmatics is that human's speaking is not always explicit. More often, speaking is implicit and listeners have to infer what is unsaid. Thus, the crux of pragmatics is to interpret peoples' communication and make sense of what they have in mind (Yule, 1996).

Context in Pragmatics

Context is not a concept of circumstances; it is a concept of dynamic interaction. Context offers behavioral paradigms for humans as they conduct their communication process. Each circumstance has its context, and each context has its rules. These rules are used as discoursal references, which help people understand another peoples' information. However, context is more than reference. Context gives utterances pragmatic meaning and incorporates pragmatic acts (Mey, 2001, p. 39).

Humans communicate in utterances. Language is conventional in the ways it connects discoursal words and expressed meaning. Context incorporates convention to save peoples' energy as they communicate, in that convention in a context provides formulas for people to follow. Rules exist throughout conversations, so speakers can say some

basic information and let rules govern and convey the unsaid part (Mey, 2001, p. 42).

Society develops language, and it follows that language usages are determined by social contexts, not by speakers' free will. The context determines what one can say and what one cannot say, and only the pragmatics of the context can give meaning to one's words. One utterance can be interpreted in several different ways, even as diametrically opposed meanings, which depend on convention and context. Irony and sarcasm are two examples of this notion. When people say an utterance in a given context, irony or sarcasm comes out of the conflict between literal meaning and contextual meaning (Mey, 2001, p. 43).

Pragmatically speaking, contexts allow people to use language more easily, without the need to explain assumptions and discuss in words every trivial discursal process. Hence, people can operate language using contextually implied conditions and assumptions (Mey, 2001, p. 45).

Mutual Belief

When a person says, "Open the window," this person must believe the following:

1. That the addressee knows what window the person means to open;

2. That addressee is capable of performing what needs to be done to get that window open;
3. That the window is not now open;
4. That the window will not open without the intervention the person requests;
5. That the addressee realizes the person is addressing him or her;
6. That the addressee understands the language the person is speaking, and that the addressee is awake. (Green, 1989, p. 13)

First of all, the person must believe these possibilities, and believe that the addressee believes the person believes all that. Furthermore, "the addressee must believe that the person believes the addressee believes it" (Green, 1989, p. 14). Suppose a timer is set to open this window, and the addressee does not know the person is not aware of this; then the addressee will think the person is not in his or her right mind (Green, 1989). If the two people communicate successfully, and the goal is accomplished without any misunderstanding, than these two people have what is called mutual belief.

The more mutual belief is shared, the more smoothly a communication will be. Knowledge of this mutual belief is constantly necessary as a check on the validity of the inferences. If the inferences conflict with mutual beliefs about values or backgrounds, the beliefs have to be altered (Green, 1989).

Implicature

The term "implicature" comes from "imply," so implicature is something implied that has to be decoded to understand the true meaning. Conversational implicature is implicit in actual conversation, and leaves listeners to decode. Bilmes (1986) expressed (as cited in Mey, 2001, p. 45) that in everyday language use, people often do not convey information explicitly, but instead infer it. Inference is to fold something into something else. Therefore, speakers are to encode information and listeners are to decode it; pragmatics studies this process.

To know peoples' true meaning is not easy. During the interpretation of speakers' words, misunderstanding is possible. Leech (1983) said that interpreting utterance is guesswork. "A person may ask Rose's birthday, for example, and the other person may answer 'sometime in April.' The guesswork will be, does the person know the exact date but withholding it? Or it will be, yes, the person is withholding the answer, but why? From this example, one can understand that semantics often cannot help the need for guesswork; only through the participants' background, surrounding, or contexts can people make qualified guesses as about implied meaning. The more people know about the

context, the more qualified the guess that they can make" (Mey, 2001, p. 47).

The Cooperative Principle

Thomas (1996) said that during the conversational process, participants know interactive rules and follow them. The rules are implicit but participants know them. Unless people receive indications to contradict the rules, they automatically adhere to them. The rule is that whenever people ask questions of other people, they will expect other people to provide relevant answers. No matter what answers may apply, this rule will work. In pragmatics, this is called the cooperative principle.

Grice (1975) proposes four categories of this principle [as cited in Green, 1989] (see Table 2).

Basically, people can abide by these maxims, but they often follow some maxims and violate others. The most common example is that "people usually say as much as they can to elucidate a topic, but fail to present relevant evidence. Once this context happens, listeners may be misled into thinking that the speakers are cooperative in every way" (Green, 1989, p. 93).

Table 2. Grice's Cooperative Principle

<u>Category</u>	<u>Maxims</u>
Quantity	<ol style="list-style-type: none"> 1. Make your contribution as informative as is required (For the current purposes of the exchange). 2. Do not make your contribution more informative than is required.
Quality: Try to make your contribution one that is true	<ol style="list-style-type: none"> 1. Do not say what you believe to be false. 2. Do not say that for which you lack adequate evidence.
Relation	Be relevant
Manner: Be perspicuous	<ol style="list-style-type: none"> 1. Avoid obscurity of expression. 2. Avoid ambiguity. 3. Be brief (avoid unnecessary prolixity). 4. Be orderly.

Source: Green (1989)

According to the concept of mutual belief, both speakers and listeners believe their counterparts will comply with the cooperative principle. Also, with the cooperative principle, addressers and addressees will interpret behavior as conforming to the maxims, and will consider that the addressers' behavior is also in conformity with the principle. Speakers and listeners exploit this principle, resulting in exploitation of the maxims. In this way, utterances are used to convey more than they literally denote (Mey, 2001).

Speech Acts

Searle (1977) [as cited in Mey, 2001, p. 120] classifies speech acts into five classifications: representatives (or assertives), directives, commissives, expressives, and declarations.

"Representatives are about the state of affairs in the world, so they have a definite standard of value in judging whether an utterance is true. In speakers' minds, their words somewhat represent their state of mind and their beliefs. It is these beliefs that require the listener to make value judgments. In real life, speakers sometimes consider the context they are in to be appropriate, and make utterances that they think are true. However, these utterances may be false for others" (Mey, 2001, p. 120).

"Directives embody speakers' efforts to accomplish their goals. At the extreme end of this speech act is the imperative voice, which carries power to change the world in that imperatives are used to make things happen in accordance with speakers' wishes" (Mey, 2001, p. 120).

"Commissives, like directives, carry the power to change the world, but in another way. Commissives create an obligation. Unlike directives, speakers, not listeners,

create commissives' obligation. A request is to a promise what a directive is to a commissive" (Mey, 2001, p. 120).

The function of expressives is "to communicate the inner state of speakers. They express speakers' thoughts, have nothing to do with the world, and carry no power to change the world. Saying, "Excuse me" when a person steps on someone's toes, for instance, expresses the speakers' feeling. The word, "Excuse me," does not relate the fact of stepping on toes, nor does it change anything. Done is done; both participants have to accept the fact. Another thing worth noticing is the "embedded proposition." Suppose one congratulates another one for passing an exam; the embedded proposition is that first, there is an exam, and second, this person passed. Similarly, in a bereavement context, people will express condolences, saying the truth without changing the world" (Mey, 2001, p. 121).

"Declarations can alter the status quo as well, but solely by virtue of other participants' ability to perform. For example, the following two utterances are declarations: 1) I resigned, and 2) You are fired. The first one is a pure description that fits the world whereas the second one is a declaration performed to fit the speaker's world to his or her words. Declarations are

really important in the context of society, especially to social institutions. A jury, for example, can render the verdict guilty or not guilty. Of course, this declaration can be undone before the sentence is executed; otherwise, this kind of declaration can change circumstances in the world" (Mey, 2001, p. 123).

On a narrow scale, speech acts have something to do with illocutionary force, or illocutionary acts. Sentences like "You can sit here; can't you?" and "You have an appointment tomorrow" contain words with illocutionary force that communicates promises, requirements, or other intentions. Also, tag questions, such as "You know," "Why don't you," and "Please," have illocutionary force that conveys speakers' intentions. More often, illocutionary force occurs more in sentences than in tag questions. Sentences such as, "Hey, you reached over the net" and "Well, that's done" clearly convey speakers' intentions. The sentences alone can express the speakers' thoughts (Green, 1989).

However, "whenever syntactic meaning does not match illocutionary force in sentences, the speech acts are indirect" (Green, 1989, p. 106). The following four utterances demonstrate how indirect speech acts work.

1) Would you do this for me = please do this for me

(question form, imperative force). 2) Why don't do this for me = do this for me (question form, imperative force). 3) I'd like you to do this for me now = do this for me now (declarative form, imperative force). 4) All appropriate? = you're all appropriate [question form, declarative force] (Green, 1989). Theoretically, listeners have to guess speakers' real meanings and intentions, but in a real life listeners can discover that immediately.

Going back to the cooperative principle, speakers and listeners have mutual belief that their counterparts know certain principles, and will comply with them. Therefore, what is intended to be conveyed is readily derivable from the assumption that it was uttered in conformity with the cooperative principle and the maxims. Consequently, listeners can recognize if the indirect speech acts are appropriate right way.

Presupposition and Entailment

As mentioned above, speakers will assume their listeners know certain information already, so speakers will leave the information unsaid but will nevertheless consider this part of information said in utterances.

A presupposition is an intention or knowledge that a speaker assumes to be the case prior to making an utterance. As mentioned above, vocabulary words rarely

carry contextual meanings, so it is the speaker who conveys presupposition in conversation. An entailment is a section of language that logically continues the unsaid in presupposition. Sentences, not speakers, have entailments (Yule, 1996, p. 25).

"Look at the sentence, 'Mary's brother bought three horses.' The presuppositions are as follows: first, there is someone called Mary and she has a brother. More specific presuppositions will be 'which brother' and 'a brother who is rich.' Despite the best of intentions, speakers' presuppositions may be wrong in the context. These presuppositions go through utterances and become entailments; this logic continues" (Yule, 1996, p. 25).

Politeness

To fit in a certain circumstance, participants can make utterances that are rude or polite. People can even exploit their knowledge of politeness to be intentionally rude or polite. Lakoff (1973) [as cited in Yule, 1996] mentioned five rules that speakers follow in choosing to be polite.

"The utmost politeness rule is 'do not impose.' This rule is appropriate in a condition in which an acknowledgement of difference of status exists, such as parents and children or teachers and students. Speakers

imposing listeners to do something means the speakers' imposition may be against the listeners' willingness. Thus, speakers should avoid, mitigate, ask permission, or even apologize for making addressees do something that the addressees do not want to do. This rule includes enforcing listeners to give up whatever they are doing or thinking about" (Yule, 1996, p. 60).

"The second level is impersonal. To avoid giving or seeking personal opinions and references is to pretend that participants have no personhood or shared experiences. In a real-life case, avoiding personal reference means using personal titles, such as Mr., Miss, or Professor" (Yule, 1996, p. 60).

"The next rule is to offer options. This rule suits contexts in which participants have similar status and power, but are not socially close. A businessman and a new client, or two patients sharing a semiprivate hospital ward are examples. Option offering means that peoples' utterances can be ignored, without being contradicted or rejected. For example, in saying, 'Would you like a cup of coffee?' instead 'You should have a cup of coffee;' addressees have the choice to reject the option" (Yule, 1996, p. 60).

The last level of politeness is encouraging feelings of camaraderie. Intimates also need politeness; otherwise their relationships will be at risk. Yet the tricky thing is that a best friend's decision to display formal politeness behavior might seem to give a cold shoulder. Close friends who are social intimates usually discuss almost every kind of topics, which needs intimacy as a premise" (Yule, 1996, p. 60).

When it comes to politeness, "face" is an indispensable factor that deserves to be discussed. Face means "the public self-image of a person. A person wishes to have a given public image in a given context" (Yule, 1996, p. 60). For example, a father wants to be a strong protector at home, whereas he wants to be a capable manager at the office. In this case, "a strong protector" and "a capable manager" are faces of this person. Hence, face relates to emotional and social aspects of self that a person wishes others to recognize and approve (Yule, 1996).

Every one has public self-image, or face, needs. People use language to shape their public images, and also have others accept their public images. "If speakers say things that represent a threat to others' public images, the speakers are doing a face-threatening act. On the

contrary, if speakers say something that can mitigate potential threats to others' desired image, the speakers are doing a face-saving act (Yule, 1996, p. 59).

When speakers are doing face-saving acts, they may start the acts with listeners' negative face or positive face. A person's negative face is "the need to be independent, to have freedom of action, and not to be imposed on by others" (Yule, 1996, p. 59). A person's positive face is about the positive treatment by other members. A person wishes his or her desired face be accepted and treated appropriately by others. Also, when a person shares the community's common experiences and his or her face can be approved by the community, then this person gains positive face (Yule, 1996). According to the two faces, politeness varies. "A face-saving act which is oriented to peoples' negative face would involve deference, attention to the peoples' time or concerns, and even include an apology for the imposition or interruption. This is negative politeness. The goal of positive politeness is to actively show solidarity and friendship with audiences so that a person can be closer to the audience" (Yule, 1996, p. 59).

Conclusion

For any utterance type, people may set aside contextual information that affects the interpretation of the utterance and consider interpretation based solely on semantics. Nevertheless, society constrains peoples' language usages; as a result, people have to interpret the usage of language by insight into the effects of society on peoples' use of language. This study is the core of pragmatics.

To make a communication successful, participants must have mutual beliefs first and then can abide by the cooperative principle. According to the principle, participants can create and use presuppositions without interrupting the flow of communications. Sometimes, people do not have to create presuppositions first, because some words have illocutionary force that carries power to convey information in the absence of context.

When people request something from others, they impose on them. Given that few people are willing to be distracted from what they are doing or thinking about, speakers have to attend to their addressee's inner world with negative or positive face. In view of addressee's face, speakers can perform appropriate speech acts and

politeness. All these efforts are for one thing: to accomplish one's goals.

Social Function

The study of the social functions of language has been a core investigation of linguistics. People want to gain understanding of how language is used, and also of the relation between the functions of language and language itself. Language is developed by society and has evolved in the service of certain functions; this is called the "social function" of language (Kress, 1976).

People can more understand the social function of language by examining children's language. The social functions that language serves in the life of a child determine both the available options and the structural realizations of these options. This can be seen in the language of children insofar as people concede that language acquisition is the acquisition of the social functions of language and of a meaning potential associated with them. Even though this connection between the function and the system of language is obvious in children, actually this connection is a feature of language as a whole. The system of language can best be explained in the social function that language has evolved

to serve. Language is as it is because of its function (Kress, 1976).

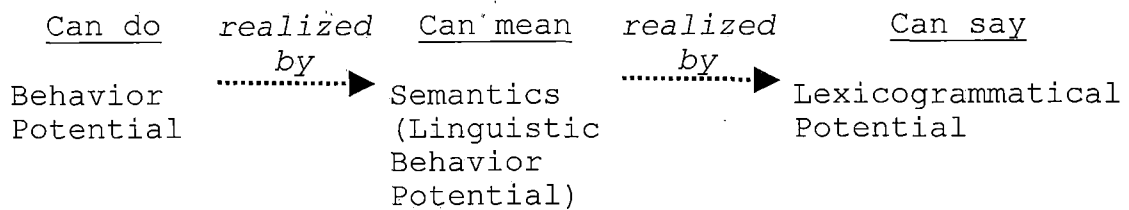
Language has evolved to serve peoples' ends. Therefore, culture and society decide meaning and signs of language. Yet, at the same time, new semantics expressed through language circulate and reshape society and culture. Halliday (1973, 1985, p. 7) regards language as a "social semiotic," a term that indicates his orientation to a sociolinguistics approach where language is studied as a social phenomenon based in culture. In this sense, the basic unit of language is the text. The text here is conceived as the result of the linguistic choices that speaker or writers have made from the language systems. In this system, language used to perform its expected objects can be described as functional in contexts. In this sense, the word "push" on doors can be a text, because it works effectively to enable people to push doors when they see "push."

Halliday describes language as a system due to the fact that language users have a series of choices available to them in a given functional environment, sets of options that are organized into networks controlled by some conditions. Consequently, language does not consist in "what is said" but also "what can be said" and "what

might be said." Because people make same typical choices in a similar context, language functions become predicable.

Language is functional both in the sense that people always use it to serve some social purpose, and it is shaped by the very functions that it serves. Language varies according to the specific context in which it occurs and according to the context of the wider culture.

For Halliday, the culture comprises the total behavioral options available to its members, and thus it serves as the total semantic potential for a given society. Because every society has its definitions for activity, this potential is what Halliday calls "indeterminate and unbounded." Therefore, culture can be a set of behaviors, the sorts of activities that are possible within a culture. In this way, people in cultures have available range of behaviors, what they "can do," so that when it comes to what people can do with language, "people are concerned with what they can mean, a meaning potential which is realized in the actual grammatical forms of language, what people "can say." What people can say is finally realized in the sound system, which ultimately is a phonetic element. This product is what people "do say" (Winser, 1988).



Source: Winser (1988)

Figure 6. Language as Behavior

It is in a given context that language users' purposes have their genesis. Also, it is the context that provides readers and listeners with access to the language system. Speakers or writers therefore draw language choices from their purpose in the contexts. A context includes a setting; relative status of interlocutors, degree of familiarity with and shared background information among interlocutors; topic; purpose; availability of extra-linguistic channels as cues to interpretation; and other factors (Biber, 1994). This language variation, in effect, is not only a sign of vitality within a particular language, but is also a reflection of the complexity of the culture within which language operates and which it helps to define (Lee, 1986).

Gambits and Social Functions

"A gambit is a word or phrase which helps people to express what people are trying to say" (Keller & Warner, 1988, p. 4). Kessler (1992) lists gambits to support social language functions (see Table 3).

Table 3. Gambits to Support Social Language Functions

<u>Social Skills</u>	<u>Social Functions</u>	<u>Gambits</u>
Obtaining Information	Asking for information	I'd like to know... I'm interested in... Would you tell me...
	Requesting clarification	Sorry, I didn't get the last part... You've lost me. I don't follow you.
	Requesting explanation	Can you explain why...? Do you mean to say...?
	Interrupting	How come...? Excuse me. Well... I'd like to add...
	Returning to the topic	Anyway,... As you were saying... Where was I?
	Guessing	Could it be...? It looks like... It's hard to say, but I think...
Giving Information	Restating	Or, in other words... Using this graph,... From another perspective,...
	Generalizing	Generally,... In most cases,... Most of the time...
	Making suggestions	Why not...? Have you thought about...? Here's an idea...
	Adding considerations	Bearing in mind... Considering... If you recall...
	Summarizing	To cut it short,... To sum up,... So,...
	Checking comprehension	Are you with me? Have you got that? Is that clear?
	Correcting yourself	What I mean is... Let me put it another way... Let me rephrase that... What I am saying is...

Source: Kessler (1992)

A gambit is a phrase that uses register for the purpose of fulfilling a social function. Because society features various aspects of life, gambits are pragmatic devices that serve people in a given aspect.

In short, society needs to serve peoples' needs, and language has developed language to do so. In some cases, the use of language has to be indirect, so language has to be used tactically. To meet this end, language combines pragmatic devices to create gambits. In other words, gambits are final products of language.

Register, genre, pragmatics, functional writing, and social function form parts of levels of language. Each level realizes others, and finally produces gambits to serve society. Thus, register realizes genre; genre uses pragmatics to correctly produce appropriate texts in given circumstances. Texts that can achieve peoples' needs and goals in society are called functional writing. Therefore, the five principles are intertwined.

CHAPTER THREE

PURPOSE OF THE MODEL

Key words from the literature review work together to comprise a model which can be used to teach business writing. The model can be used as a guide to develop principles for lesson plans.

This project focuses on the way to write proper texts in a given circumstance. To meet this end, this project examines relevant key words to see how they fit together and proposes a model within which the key words function.

Chapter Two discussed the definition and function of the five key words, and explored ways that each key word relates to others. Yet, it did not provide a model of how to view the five key words as a whole.

In Chapter Three, the project will discuss how the five key words interact with one another in a model. Also, the context of modality will be discussed.

The five key words, register, genre, pragmatics, functional writing, and social function, form parts of a language model (see Figure 7). Thus, each key word has its purpose and function in line with those of language as a whole. Language has oral and written modalities, and both are important for language learners. Yet, the oral

modality is not the project's focus; instead, this project studies only the written modality.

A Model of Genre, Register, and Pragmatics in Technical Writing

Figure 7 explains the relationship among genre, register, and pragmatics. In this figure, the language modality includes literacy and oracy categories, but focuses on literacy. Within the literacy category lies genre. Within this lies register, containing tenor, field, and mode. The position of pragmatics shows that it influences both tenor and field. Likewise, lexicogrammar influences both field and mode. Items under tenor, field, and mode are the features included in the three components.

Following is the configuration of this model, incorporating the principles of the five key words.

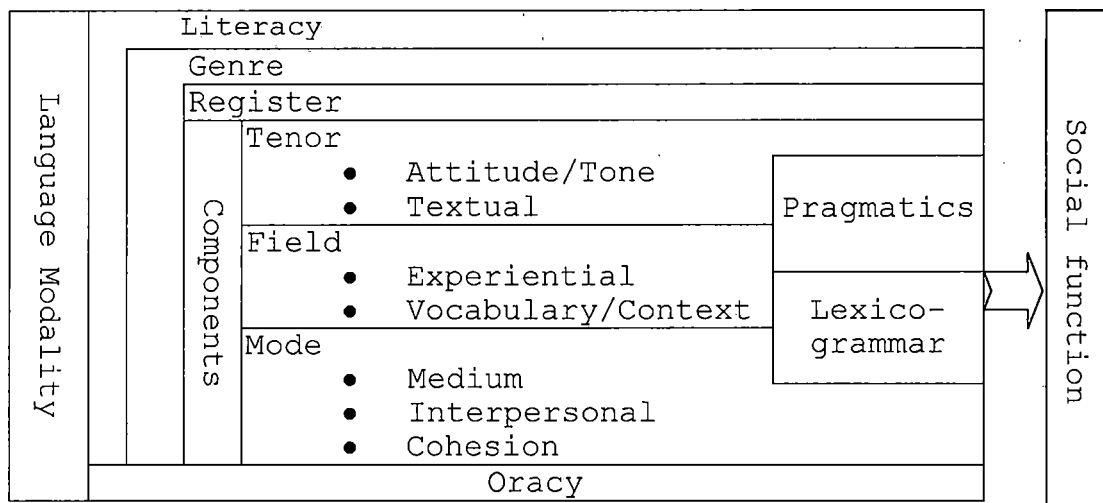


Figure 7. Model of Genre, Register, and Pragmatics in Technical Writing

Context of the Modality

Language itself has evolved to serve society, and so it has social functions. Social functions include ordering food and discussing topics with others. In the business domain, functions include dealing with commercial documents and interacting with others by texts. Social function varies according to context, or field, in terms of register. For example, the social functions within a meeting can include discussion of a certain program, and presentation to explain how a design works. Each function needs a different genre to fulfill its purpose.

Which genre should be used to fulfill social function in a given context/field drives the study of pragmatics. Pragmatics is the study of the relation between society

and language. Hence, social function shapes pragmatics, and pragmatics uses lexico-grammatical word choice to shape register, which in turn creates genre for a given context.

Register

Register is a basic part of language; every genre in context is shaped by register. Register has tenor, field, and mode, and each of them reflects diverse aspects of language. The arrangement of the three through pragmatics is decided by social function. Likewise, social function in supplication and demand through pragmatics decides the combination of tenor, field, and mode, so it shapes register. The shaped register in turn creates particular gambits in given genre. The given genre is technical writing.

In the case of asking for money (social function), for instance, people will experience relative status with their manager, and ponder over what language is proper to use (the crux of pragmatics and register). Incorporating implicature, mutual belief (in the study of pragmatics), and other relevant potential relationship factors with their manager, they will utilize a particular set of tenor, field, and mode.

Tenor is reflected in textual metafunctions, and in attitude and tone. In this case, tenor occurs in the person's choice of vocabulary words. Because the person is asking for more money from their manager, he or she must use a polite, but not a begging attitude. Thus, people can say, "Why not..." "Perhaps you could..." or "Have you thought about..."

Field is reflected in experiential metafunctions, and in what people are speaking/writing about. As mentioned above, field involves context, so people have to use proper lexical choice and grammatical choice. Hence, people can say, "This proposal can earn \$100,000 a month for our company although it will cost \$1,000" instead of "My proposal is very good. You should act on it." In front of a manager, anyone who uses the demanding word choice of latter sentence might be fired. Therefore, concern about field is essential.

Mode is reflected in interpersonal metafunctions, and in the way language is used. Mode is realized through lexical-grammatical clauses, so it needs a text construct to perform. This construct is comprised of cohesion devices and word function. Cohesion devices emphasize the unity of thought: the former and the latter part of language must refer to the same subject. Word function

focuses on the way to combine content word and function word to create a meaningful sentence. Therefore, people choose vocabulary words (content and function words), and ensure that the target subject is continued through the whole discourse. In this way, people make up a text construct, which functions as a medium of language.

In the above case, mode presents meaningful vocabulary words and sentences in a compact text. Besides, mode requires the same term for the same subject and clear referent pronouns, because pragmatics dictates that the manager will read only clear, short, and meaningful text.

Genre

Tenor ("Perhaps you could..."), field ("This proposal can earn \$100,000 a month for our company although it costs \$1,000..."), and mode (meaningful vocabulary words and sentences in a compact text) shapes register. Business uses many genres in the course of performing its functions.

Language is divided into oracy and literacy, and so is genre. Oracy genres include presentations, meetings, and speaking. Literacy genres include proposals, arguments, reports, and memoranda. In the case above, people will choose a genre to support their register. Yet, when people are asking for money from the manager, they

will usually use the proposal genre, because social function dictates the use of the proposal genre when asking for money or contracts.

When business people choose the proper genre, they choose the register and matching gambits, and at last they create a text. The result is technical writing.

Language is flexible. When the context changes, social function in language changes accordingly. Social function determines tenor, field, and mode, and directly influences the appearance of register. Business writers through pragmatics understand the context they are in and what social functions their text should have. Thus, they choose the appropriate register and genre.

CHAPTER FOUR

CURRICULUM DESIGN

Goals of the Unit Plan

Utilizing the theoretical framework model presented in Chapter Three, a unit of instruction is proposed for EFL students wishing to develop professional English skills. The goals of the unit plan are to develop the awareness of context and the ability to choose proper genres and registers in business text. The unit consists of six lessons, which are designed to instruct, practice, and assess business writing ability. The unit is intended to be a 24-hour training effort targeted for the business context.

The unit plan is intended for adult learners who have certain experiences on business writing, such as writing memoranda and proposals. In addition, the unit is designed for English learners at the level of intermediate to advanced fluency who wish to further develop their general English skills. The lessons require students have had some experience because the learners can bring their prior knowledge to the classroom. Thus, the unit can connect with the learners' job at the same time.

Description of the Unit Plan

Lesson Sequence

The unit comprises six lessons that address business-writing methods. Each lesson provides a systematic procedure, activities, and assessment. In the beginning of each lesson, the level of students, three objectives, materials, and teaching procedure are listed. In addition, focus sheets, work sheets, check sheets, and assessment are found in each lesson.

Each lesson plan follows a sequence of steps. In the first step, the strategy is to provide knowledge about the lesson. In the second step, students will use the knowledge taught in the first step, and apply it to writing. Students will use their prior knowledge to evaluate a situation, such as audience and materials. In the third, basically students will write a more developed text than the one in the second step. Also, in several lessons, students are required to draw conclusions from the situation and create texts. The last two steps feature activities that connect work and functional language use.

Every activity uses authentic examples which students can connect with their prior experiences and knowledge. Also, after each lesson, students can immediately apply information to their work. Self-control is developed from

the instructor's minimal intervention. The role of the instructor is to monitor the process of learning, and help students only when they have problems understanding or writing. In the final step, an assessment of student learning measures the effectiveness of the lesson. Through other writing tasks, instructor can judge students' understanding and give them feedback on their assignments.

Lesson Content

The content of the lessons is based on the principles in Chapter Two and the model in Chapter Three. All lessons incorporate the following themes from the theoretical model: register, genre, functional writing, social function, and gambits. In addition, combining these five themes, the lessons focus on improving skills about knowing and judging audiences, understanding constraints in writing, analyzing three genres of proposal, using gambits in texts, and evaluating resources needed in writing. According to these, the unit lesson sequence is as follows: analyzing audiences, determining purposes and strategies, identifying different proposals, opening gambits, linking gambits, and writing a proposal.

Table 4 demonstrates the interrelation between the unit lesson and the five principles.

Table 4. Interrelation of Principles with Instructional Plans

	<u>Lesson One</u>	<u>Lesson Two</u>	<u>Lesson Three</u>	<u>Lesson Four</u>	<u>Lesson Five</u>	<u>Lesson Six</u>
Register	✓	✓	✓			✓
Genre	✓	✓	✓			✓
Functional Writing	✓	✓	✓			✓
Pragmatics	✓	✓		✓	✓	✓
Social Function	✓	✓		✓	✓	✓

Lesson One, Analyzing Audiences, incorporates the following components from the theoretical models: register, genre, functional writing, pragmatics of request, and social function. This lesson begins with categorizing audiences. This objective is to convey an idea that writing style varies according to audience, which is the domain of pragmatics. The objective is to rewrite a text from a technical style to another style. Through changing word choice, this objective aims at the awareness of register and genre. The third objective is to outline cultural differences and evaluate what are European American audiences' preferences. It utilizes principles in pragmatics and social function.

Lesson Two, Determining Purpose and Strategy, incorporates the following components from the theoretical models: register, genre, functional writing, pragmatics of request, and social function. The first objective is to write writing purposes and define writing constraints. It utilizes the principles of functional writing. The second is to propose a small project, which focuses on the principles of functional writing. The last objective is to compare and contrast different purposes and strategies. This uses all five principles, because through the activities, students will notice the different purposes, functions, word choice, and ways the two articles communicate with audiences.

Lesson Three, Identify Different Proposals, incorporates the following components from the theoretical models: register, genre, and functional writing. The three objectives are to define and distinguish three main types of proposals, to research and evaluate a writing scenario, and last, to write a proposal for a research project. The goal of this lesson is to practice the principles of register and genre, so this lesson teaches categorization of three genres of proposals, and how to identify the nuances within them.

Lessons Four and Five, Opening Gambits and Linking Gambits, incorporate the following components from the theoretical models: pragmatics and social function. Language, through pragmatics, affects peoples' ways of talking, and is initiated in gambits that can tactfully achieve social needs. Hence, the two lessons include ways to recognize opening and linking gambits, apply the gambits in writing practice, and practice the gambits in business texts.

Lesson Six, Writing a Proposal, incorporates the following components from the theoretical model: register, genre, functional writing, pragmatics of request, and social function. The three objectives are to plan a proposal, to write a proposal, and to check the elements in a proposal, combining the former lessons. This lesson is a summative assessment of the whole unit because it incorporates all knowledge and information in the former lessons. In this lesson, students will use a task in their office as a proposal topic. Next, they have to design their own proposal, without the group collaboration.

In summary, the six lessons that comprise the unit of instruction address various aspects of business writing. Consideration for audience, writing condition, genres of

proposal, and use of gambits is distributed across the six lessons.

CHAPTER FIVE

PLAN FOR ASSESSMENT

Assessment activities offer learners the opportunity to evaluate their performance in writing and other activities.

This project presents a unit of instruction that comprises six lessons. The approach to assessment in this project is to provide activities that require students' participation, so that the instructor can judge their performance immediately.

Due to the fact that this project is designed for Taiwanese adults in "cram" schools, the assessment does not focus on test scores. If it did, some adults in Taiwan would move to other "cram" schools. Instead, the unit plan assesses adults by examining their writing performance to see whether they achieve the goals listed on the work sheets. The use of work sheets to evaluate adults' performance is a feature of all six lessons. What differs in the six lessons are their final assessments.

The final assessment in Lesson One, Analyzing Audiences, uses peer review and presentation. After students present their task, other classmates and the instructor give their feedback. At the end, the instructor

collects feedback from each student. In this way, the instructor can judge every student's performance objectively, without marking scores.

The final assessment in Lessons Two and Three, Determining Purpose and Strategies and Identifying Different Proposals, allows students to take home the final activity. Considering that students have jobs in the daytime, this lesson gives them flexibility in dealing with the final activity. Thus, this lesson requires students to take the work sheet home, finish it, and bring it back next time. The instructor can assess the work sheets and give them back with suggestions.

The final assessment in Lessons Four and Five, Opening Gambits and Linking Gambits, asks students to choose two gambits and make sentences. Most practice of gambits is done in certain contexts. Thus, the final assessment requires making sentences correctly.

The final assessment in Lesson Six, Writing a Proposal, serves as the assessment of the lesson and the whole unit at the same time. This lesson starts with students' proposals, using the knowledge and information learned in the previous five lessons. At the end, when students finish their own proposal, they exchange their writing and mark each others' papers. Students should

write down their suggestions on their counterpart's work sheet.

The last activity involves presentation. From the presentation, the instructor writes down suggestions on the work sheet of the student who is reporting. Because the sixth lesson requires the class to use all they know in a self-designed proposal, this lesson plan serves as the summative assessment of the unit. Meanwhile, the instructor's feedback on the last work sheet is the summative suggestion on students' learning in this unit.

To summarize the goals and content of this project, this project has presented various levels of information. In Chapter One, Introduction, background information about Taiwan and the overview of this project were offered. In Chapter Two, Review of the Literature, five key concepts and their implications were surveyed. In Chapter Three, Theoretical Framework, the five principles in Chapter Two were configured into a theoretical model applicable to the curriculum design. In Chapter Four, Curriculum Design, the contents of the six lessons were previewed. Finally, in Chapter Five, Plan for Assessment, the various assessment activities for the unit of instruction were described. The complete unit of instruction is presented in Appendix A. Utilizing this unit, EFL learners can be more professional

in technical writing. Meanwhile, they can use register and genre more skillfully when they are using social functions of supplication and demand in writing.

APPENDIX
TECHNICAL WRITING UNIT PLAN

Lesson One: Analyzing Audiences

Level: Adult: Intermediate to Advanced Fluency

Lesson Length: Four Hours

Lesson Context: English for Specific Purposes

Objectives:

Content Objective 1. To categorize audiences and write to given audiences

Language Objective 2. To rewrite a text from a technical style to another style

Learning Objective 3. To outline cultural differences and evaluate what are European American audiences' preferences

Warm-up: The instructor asks the class: "What is an audience? What does a writer do to please an audience?"

Task Chain 1: *Categorizing audiences and writing to given audiences*

1. Students read Focus Sheet 1-1 to identify four basic categories of audiences.
2. The instructor uses Focus Sheets 1-2, 1-3, 1-4, and 1-5 to illustrate writing features for each category of the reader.
3. The instructor asks students to compare and contrast the four basic types of audiences, and complete Work Sheet 1-1.

Task Chain 2: *Rewriting a text from technical style to another style*

1. The instructor uses Focus Sheet 1-6 to exemplify the way to change writing features.
2. Using Focus Sheet 1-4, students rewrite it on Work Sheet 1-2.
3. In pairs, students check Work Sheet 1-2.
4. Students will use Work Sheet 1-1 to examine their partner's Work Sheet 1-2, and give feedback at the bottom of Work Sheet 1-2.

Task Chain 3: *Outlining cultural differences and evaluate what are European American audiences' preferences*

1. The instructor gives students Focus Sheet 1-7. On this focus sheet are five categories of cultural patterns.
2. The instructor uses Work Sheet 1-3 to help students diagram and distinguish each cultural pattern.
3. In groups, students use Work Sheet 1-3 to circle European American patterns and write them down on Work Sheet 1-4.

Materials: Focus Sheet 1-1~1-7; Work Sheet 1-1~1-4

Formative Assessment:

Task Chain 1: Students can complete Work Sheet 1-1.

Task Chain 2: Students can give proper feedback on Work Sheet 1-2.

Task Chain 3: The teacher circulates in classroom to check if students can fill out Work Sheet 1-4 correctly.

Summative Assessment: Individual Oral Presentation

1. The instructor distributes Focus Sheet 1-8 and Check Sheet 1-1 to every student.
2. The students analyze the article on Focus sheet 1-8 and present their analysis, one by one.
3. The student who is reporting must fill in each item on Check Sheet 1-1.
4. After each student's presentation, the other classmates give their Check Sheet 1-1 to the person who reported.
5. The instructor collects each Check Sheet 1-1 after the presentation. In this way, the instructor can judge each student's performance and understanding.

Focus Sheet 1-1:
Four Basic Categories of Audiences

In general, on the basis of audiences' knowledge of the subject we are writing about, every audience could be classified into one of four categories: expert, technician, manager, and general reader. The following are details describing the four categories.

The Expert

The expert is a highly trained individual with an extensive theoretical and practical understanding of the field. Often the expert carries out basic or applied research and communicates those research findings. Here are some examples:

1. A physician who is trying to understand how the AIDS virus works and who delivers papers at professional conferences and writes research articles for scholarly journals
2. An engineer who is trying to devise a simpler and less expensive test for structural flaws in composite materials
3. A forester who is trying to plan a strategy for dealing with the threat of forest fires

Focus Sheet 1-1:
Four Basic Categories of Audiences (Continued)

In short, almost every one with a postgraduate degree--and many people with an undergraduate degree in a technical field--is an expert in one area. However, not everyone with a degree is an expert, and many experts have no formal advanced training.

Because experts share a curiosity about their subject and a more-or-less detailed understanding of the theory in their field, they usually have no trouble understanding technical vocabulary and formulas. Therefore, when you write to them, you can get right to the details of the technical subject, without spending time sketching the fundamentals. In addition, most experts are comfortable with long sentences, if the sentences are well constructed and no longer than necessary. Like all readers, experts appreciate graphics, but they can understand more sophisticated diagrams and graphs than most readers can.

The Technician

The technician has practical, hands-on skills. The technician takes the expert's ideas and turns them into real products and procedures. The technician fabricates, operates, maintains, and repairs mechanisms of all sorts, and sometimes teaches other people how to operate them.

Focus Sheet 1-1:
Four Basic Categories of Audiences (Continued)

An engineer having a problem with an industrial laser will talk over the situation with a technician. After they agree on a possible cause of the problem and a way to try to fix it, the technician will go to work.

Like experts, technicians are very interested in their subjects, but they know less about the theory. They work with their heads and their hands. Technicians have a wide variety of educational backgrounds; some have a high school education, while others have attended trade schools or earned an associate's degree or even a bachelor's degree. When you write to technicians, keep in mind that they do not need complex theoretical discussions. They want to finish a task safely, effectively, and quickly. Therefore, they need schematic diagrams, parts lists, and step-by-step instructions. Most technicians prefer short or medium-length sentences and common vocabulary, especially in documents such as step-by-step instruction.

The Manager

The manager is harder to define than the technical person, for the word manager describes what a person does more than what a person knows. A manager makes sure an

Focus Sheet 1-1:

Four Basic Categories of Audiences (Continued)

organization operates smoothly and efficiently. For instance, the manager of the procurement department at a manufacturing plant sees that raw materials are purchased and delivered on time so that production will not be interrupted. The manager of the sales department of that same organization sees that sales-people are out in the field, creating interest in the products and following up leads. In other words, managers coordinate and supervise the day-to-day activities of the organization.

Upper-level managers, known as executives, address longer-range concerns. They foresee problems years ahead by considering questions such as the following:

1. Is current technology at the company becoming obsolete?
2. What are the newest technologies?
3. How expensive are they?
4. How much would they disrupt operations if they were adopted?
5. What other plans would have to be postponed or dropped altogether?
6. What has been the experience of other companies that have adopted the new technologies?

Focus Sheet 1-1:
Four Basic Categories of Audiences (Continued)

When you write to a manager, try to determine his or her technical background; then choose an appropriate vocabulary and sentence length. Regardless of the individual's background, however, focus on the practical information the manager will need. For example, if you are a research-and-development engineer who is describing a new product line to the sales manager, you might begin with some theoretical background so that the sales representatives can communicate effectively with potential clients. For the most part, however, you should concentrate on the product's capabilities and its advantages over the competition.

If you know that your reader will take your information and use it in a document that will be addressed to higher-level managers or executives, make your reader's job easier. Include an executive summary and use frequent headings to help your reader see the major points you are making. Ask your reader if there is an organizational pattern, a format, or a strategy for writing the document that will help him or her in using your document as source material.

Focus Sheet 1-1:
Four Basic Categories of Audiences (Continued)

The General Reader

Often you will have to address the general reader, sometimes called the layperson. A nuclear scientist reading about economics is a general reader, as is a homemaker reading about new drugs used to treat arthritis.

The layperson reads out of curiosity or self-interest. A typical article in the magazine supplement of the Sunday paper, for example, on attempts to increase the populations of endangered species in zoos, will attract the general reader's attention if it seems interesting and well written. The general reader may also seek specific information that will bring direct benefits: someone interested in buying a house might read articles on new methods of alternative financing.

In writing for a general audience, use a simple vocabulary and relatively short sentences when you are discussing subjects that might be confusing. Translating jargon into standard English angle-how the situation affects people. Sketch in any special background--historical or ethical, for example--so that your reader can follow your discussion easily. Concentrate on the implications for the general reader. For example,

Focus Sheet 1-1:

Four Basic Categories of Audiences (Continued)

in discussing a new substance that removes graffiti from buildings, focus on its effectiveness and cost, not on its chemical composition.

(Markel, 1998, p. 102)

Focus Sheet 1-2:
Writing Addressed to an Expert Audience

Further implementation of AI-based tools can be found in manufacturing control. For instance, in a study done for the Department of Defense, an automated knowledge acquisition tool was designed to evaluate the hardness of weapon systems. The tool, called KNACK, interacts with the design engineers and program managers and automatically generates the knowledge base code to evaluate the performance of the weapon system. KNACK evaluates whether the weapon system is "hard" in relation to the effect to a specific nuclear weapon being investigated. Examples of the knowledge acquisition tools to assist the task analysis can be found in #1 and #25.

These studies showed the importance of AI techniques for production planning and control. The transfer of knowledge can be facilitated by the use of knowledge-based systems that can result in improved production. The AI-based approach can enhance the knowledge transfer within the organization and provide better planning and control of products and resources.

Automated generation of shop-floor job descriptions and relevant labor time estimates can be a valuable alternative to the traditional methods of developing

Focus Sheet 1-2:

Writing Addressed to an Expert Audience (Continued)

engineering labor standards. Fig. 1 presents a conceptual framework for incorporating AI-based techniques in this domain. Data from the shop floor on parts, machines, and processes are processed to establish the method, to generate the necessary job elements, to compute times associated with the job elements, and to estimate standard job times for the application and provide a complete job detail sheet. An AI-based module composed of automated knowledge acquisition and codification can assist in better integrating the functions of methods engineers and computer programmers, and in reducing delays and conflicts between engineers and programmers.

(Figure 1 is presented next page)

Focus Sheet 1-2:
Writing Addressed to an Expert Audience (Continued)

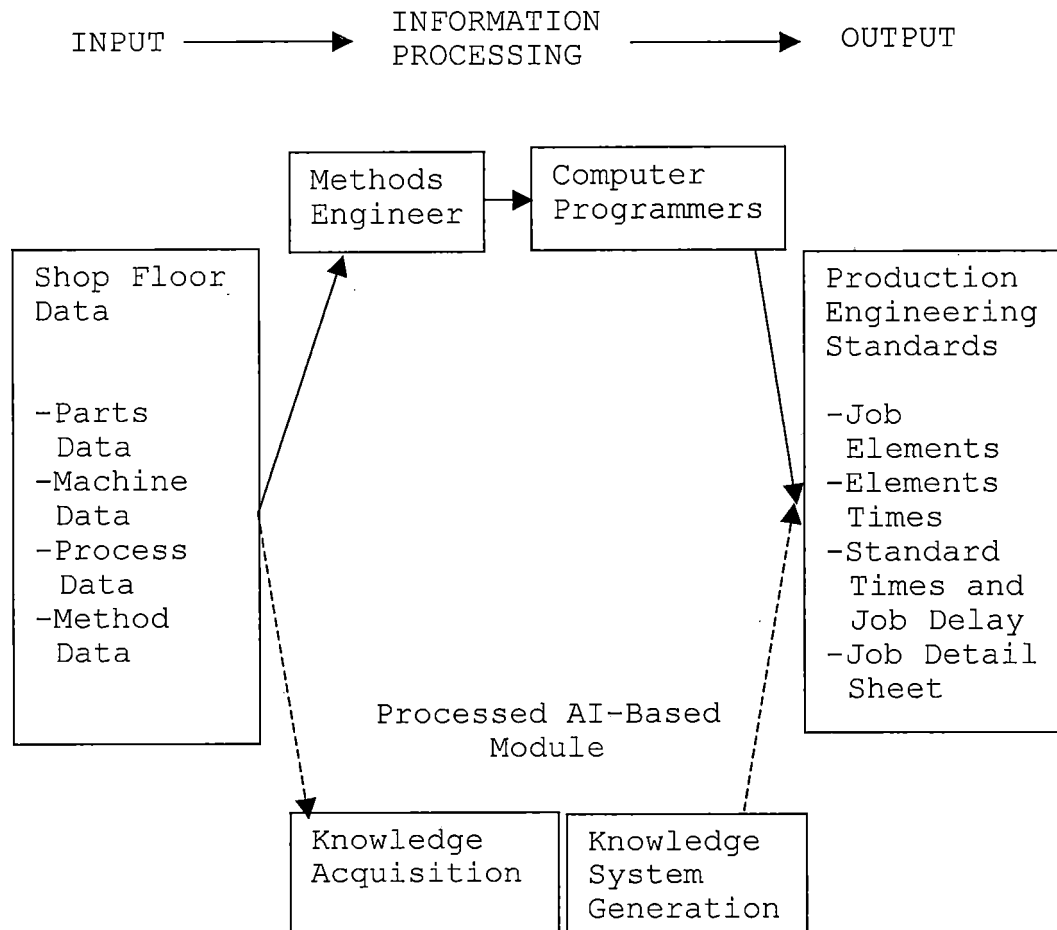


Fig. 1. Role of AI-based Systems in Developing Engineering Standards

(Markel, 1998, p. 105)

**Focus Sheet 1-3:
Writing Addressed to Technicians**

Micron Millennia User's Guide

Jumper Settings Configuration

The jumpers on the Micron Millennia are preset at the factory and in most cases don't need to be changed. However, if certain functions need to be changed, the jumpers may need to be reconfigured. Figure 2-4 shows an example of a jumper.

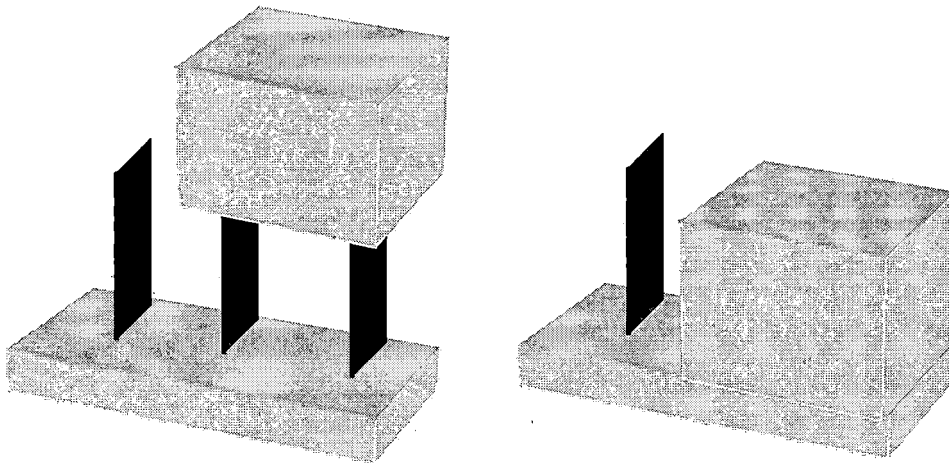


Figure 2-4. Example of a Jumper and Jumper Block

CPU Freq. (MHz)	Host Bus Freq. (MHz)	CPU Clock Multiplier	Jumpers					
			W1	W2	W4	W5	W6	W13
200	66	3	Open	Short	Open	Open	Short	Short
166	66	2.5	Open	Open	Short	Short	Open	Open
150	60	2.5	Short	Short	Open	Open	Short	Short
133	66	2	Open	Open	Open	Short	Open	Open
120	60	2	Short	Open	Short	Open	Short	Short
100	66	1.5	Open	Short	Open	Short	Short	Open
90	60	1.5	Short	Open	Short	Open	Open	Short
75	50	1.5	Short	Short	Short	Short	Short	Short

(Markel, 1998, p. 106)

Focus Sheet 1-4:
Writing Addressed to a Manager

Executive Summary

Advances in biomechanical engineering have created a demand for small, quick-acting, bi-directional hydraulic valves. Presently, no valves exist commercially that can satisfy bi-directional flow requirements. Experts speculate that federal and private funding for biomechanical projects will exceed \$2 million by 1999. Other specialty valves similar to bi-directional valves have proven to be highly patentable, resulting in fifteen years or more of exclusive rights to manufacture and sell. Comparable valves can cost between \$100 and \$300.

This report describes an investigation that examined the demand, the production costs, and the market value for bi-directional valves.

Presently, the demand for these valves is low, due to the fairly limited number of applications. In addition, their future use, although expected to be high, is uncertain at this time.

The initial investment to research and develop bi-directional valves is estimated to be \$42,500. The cost to manufacture the valves is estimated at \$81 each.

Focus Sheet 1-4:
Writing Addressed to a Manager (Continued)

The estimated market value is \$200 each. According to a break-even analysis, revenue from 360 valves would equal the initial investment costs plus the costs per valve. These estimates are very conservative, since the actual production costs would be significantly lower if a high volume of valves were manufactured.

Because bi-directional valves are versatile (they can also be used and sold as unidirectional valves), investment in the research and development of bi-directional valves would be a relatively low risk. In addition, the initial investment costs are no higher than those for a unidirectional valve. Considering that technological development of divides that use bi-directional valves could increase dramatically, a valve prototype available for customer testing and evaluation could prove highly profitable.

I therefore recommend that we research and develop bi-directional valves. However, because of the uncertain future demand for them, I recommend delaying their manufacture.

(Markel, 1998, p. 108)

Focus Sheet 1-5:
Writing Addressed to the General Reader

Dawn Price is telling a joke about three men on a train—a Cuban, a Russian, and an American. The joke relies on timing, body language, and audience rapport.

The difference here is that Dawn, who is 12, is deaf, as are the three schoolmates she is entertaining. What's more, her schoolmates cannot see her directly. They are watching a personal computer screen showing an outlined image of Dawn performing sign language.

Dawn and her friends are communicating through a sign language telephone that is being developed at the A.I. Dupont Institute, a children's hospital in Wilmington, Delaware.

The system is necessary because sign language requires fluid motion, so much so that deaf people have difficulty understanding the jerky pictures that are transmitted by even the most expensive video phones.

"We look not for the quality of the picture, but for the quality of the movement," said Richard A. Foulds, director of the University of Delaware's Applied Science and Engineering Laboratories, who heads the development of the project.

Focus Sheet 1-5:
Writing Addressed to the General Reader (Continued)

The sign language telephone operates with computers, not telephones; it is a custom-designed circuit board that fits into an IBM-compatible PC. Users need a video camera or camcorder, which can be plugged into the back of the system. As the camera takes in images of a person performing sign language, the circuit board strips out unimportant information.

The only elements retained are the "luminance valleys," which correspond to the edges of a person's fingers, clothing, and facial features.

The result is a black-and-white outlined drawing of the person. Mr. Foulds said transmitting only the essential elements of an image-so-called "edge detection" reduces the numbers of bits, or pieces of information in the original image 3,500 times.

(Markel, 1998, p. 109)

Work Sheet 1-1:
Compare and Contrast the Four Basic Readers

Use Focus Sheets 1-1 to 1-5 to find out similarities and differences on each item on Work Sheet 1-1.

<u>Items</u>	<u>Similarity</u>	<u>Difference</u>
Tone		
Sentence Length		
Technical Word		
Background Knowledge		
Text Focus		

Focus Sheet 1-6:
Writing Style Shift

The following example shows the way to change writing for a manager to writing for a general reader

Writing for a manager:

Advances in biomechanical engineering have created a demand for small, quick-acting, bi-directional hydraulic valves. Presently, no valves exist commercially that can satisfy bi-directional flow requirements. Experts speculate that federal and private funding for biomechanical projects will exceed \$2 million by 1999. Other specialty valves similar to bi-directional valves have proven to be highly patentable, resulting in fifteen years or more of exclusive rights to manufacture and sell. Comparable valves can cost between \$100 and \$300.

Writing for a general reader:

Hydraulic valve usually uses one directional flow of water to generate electric power. Yet, bi-directional hydraulic valves take advantages of water twice. They can use same amount of water forward and backward. Thus, they can generate more electric power.

Today, bi-directional hydraulic valves cost much money. Also, because of patent, the high price of the bi-directional hydraulic valves will last over 15 years for sure.

Shift Skills: First, analyze tone, sentence length, technical word, background knowledge, and text focus. Second, according to the five aspects, change the text to target style.

Use Focus Sheet 1-4, follow the example on Focus Sheet 1-6, and change the writing for a manager to writing for a general reader.

[illegible]

<u>Tone</u>	<u>Sentence Length</u>	<u>Technical Word</u>	<u>Background Knowledge</u>	<u>Text Focus</u>

Focus Sheet 1-7:
Categories of Five Cultural Patterns Categories of Cultural Patterns

First, what are cultural patterns? *Cultural patterns* are the "shared beliefs, values, and norms that are stable over time and that lead to roughly similar behaviors across similar situations." Unless you have lived in a different culture, you are probably aware of how powerful and pervasive cultural patterns are. In fact, more than half of U.S. businesspeople on long overseas assignments return home early because of their inability to adapt to the foreign culture.

This section discusses five basic categories of cultural patterns, focusing on information useful to technical communicators and technical professionals.

Values and Beliefs

Cultures differ significantly in gender roles and attitudes toward time:

1. *Gender roles.* In most Western cultures, women play a much greater role in the workplace than they do in many Middle Eastern and Asian cultures. For this reason, women appear more frequently in marketing and advertising materials in Western countries than in others.

Focus Sheet 1-7:
Categories of Five Cultural Patterns (Continued)

2. *Attitudes toward time.* Western cultures often view time as a linear concept; once the time has passed, it is lost forever, the focus is on the future and the past. Many other cultures see time as a cycle, with no beginning and no end; the focus is on the present, and a meeting that extends two hours beyond its scheduled length is no problem. The Hopi language, for instance, does not have tenses, and the Hopi culture has no concept of past, present, and future. For the Hopi, time merely "gets later." If you refer to the fast pace of business when addressing readers in India, they might not understand what you mean.

Language Use

Every culture is unique in its use of language and the mechanics of language. Some of the most important differences among cultures are in the following three areas:

1. Vocabulary and sentence length. In the United States, readers expect simple vocabulary and short sentences. In most European countries,

Focus Sheet 1-7:
Categories of Five Cultural Patterns (Continued)

readers expect more complicated vocabulary and long sentences.

2. Numbers. The United States is the only major country that has not adopted the metric system. In addition, Americans use periods to separate whole numbers from decimals, and commas to separate the thousands from the hundreds. Much of the rest of the world reverses this usage.

United States: 3,425.6

Europe: 3.425,6.

3. Dates. We write out and abbreviate dates differently from most other cultures:

United States: March 2,1998 3/2/98

Europe: 2 March 1998 2/3/98

Japan: 2 March 1998 98/2/3

The European style--2 March 1998--is gaining popularity in the United States.

Document Development and Structure

Many aspects of document development and structure are culturally determined. You should consider the following eight factors before you start to write for a multicultural audience:

Focus Sheet 1-7:
Categories of Five Cultural Patterns (Continued)

1. Individual and group orientation. The typical U.S. professional is highly individualistic in outlook; the average Asian professional is highly group oriented. Therefore, U.S. writers use I often and refer to themselves more than to the organization they represent; Asian writers don not express a personal viewpoint but refer to their organization frequently.
2. The nature of evidence. In most Western countries, evidence is empirical and testable. In many other cultures, such as the Japanese, tradition, authority, and group consensus are more important than empirical evidence.
3. Organization. People in the United States tend to structure documents deductively: from the general to the particular. In much of the rest of the world, the organization is inductive: from the particulars to the general.
4. Directness and indirectness. Readers in United States expect explicit, direct documents with the structure clearly spelled out. Many European and Asian cultures value indirectness and digression.

Focus Sheet 1-7:
Categories of Five Cultural Patterns (Continued)

5. Graphics. Graphics that are perfectly clear in one culture can be confusing or meaningless in another. The garbage-can icon on the Macintosh computer has often been cited as a graphic that does not translate well, for garbage cans are shaped differently and made of different materials around the world.
6. Document design. Different cultures have different attitudes toward space that affect their use of white space in their documents. The English use a denser, more crowded design than Americans, and the Japanese design documents with a focal point in the center of the page.
7. Format. In business letters, many cultures use distinctive patterns for the salutation, the opening and closing paragraphs, and the complimentary close. In Japan, for example, business letters usually begin with a reference to the season, such as "The snow has now disappeared, and the buds are starting to appear on the branches."

Focus Sheet 1-7:
Categories of Five Cultural Patterns (Continued)

8. *Amount of detail.* Cultures are classified as high context and low context. In a high-context culture, such as that of the United States, the message is stated explicitly and fully supported by details; therefore, documents tend to be longer.

Business Customs

Business customs vary greatly from culture to culture.

Differences include the following:

1. *Business protocol.* This category includes greetings, business dress, and customs regarding gifts.
2. *Formality and informality.* The level of formality used in addressing a person varies greatly from culture to culture.
3. *Nonverbal communication.* Innocent hand gestures in one culture are highly offensive in another. The space that people maintain between one another also differs significantly from culture to culture. In many European cultures, the distance between two people talking is much smaller than in the United States. Seating

Focus Sheet 1-7:
Categories of Five Cultural Patterns (Continued)

arrangements in offices and at meetings also differ from one culture to another.

4. *Punctuality.* Some cultures require absolute punctuality in business meetings. Other cultures expect you to be 10 to 20 minutes late.
5. *Bribery.* Bribery is still required for doing business in many cultures. This reality has serious implications-involving ethics and U.S. law-that your organization has to consider.

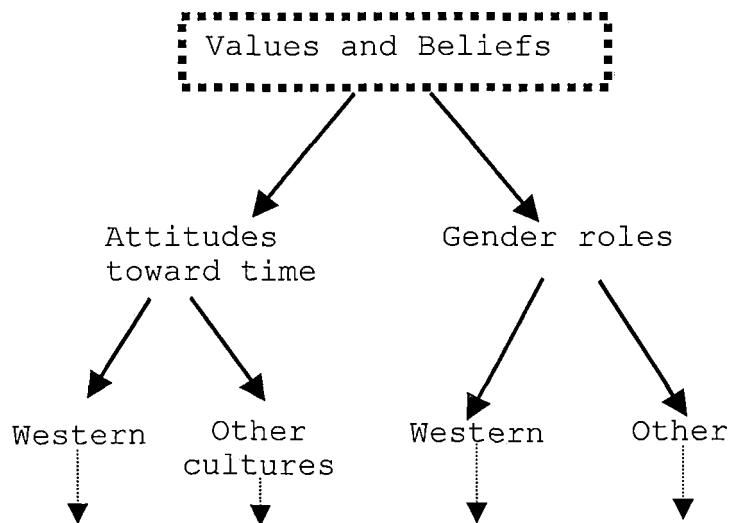
Legal Systems

When you distribute documents in foreign countries, you must adhere to their laws regarding safety, health, and the environment. In addition, you must be aware of local laws regarding timing of delivery, form and terms of payment, the role of consultants, censorship, and authority to make binding decisions. Recently, a group of American businesspeople trying to invest in a Russian company were surprised to learn that they could not meet in their hotel because they had not obtained the permit required for meetings of more than 10 people.

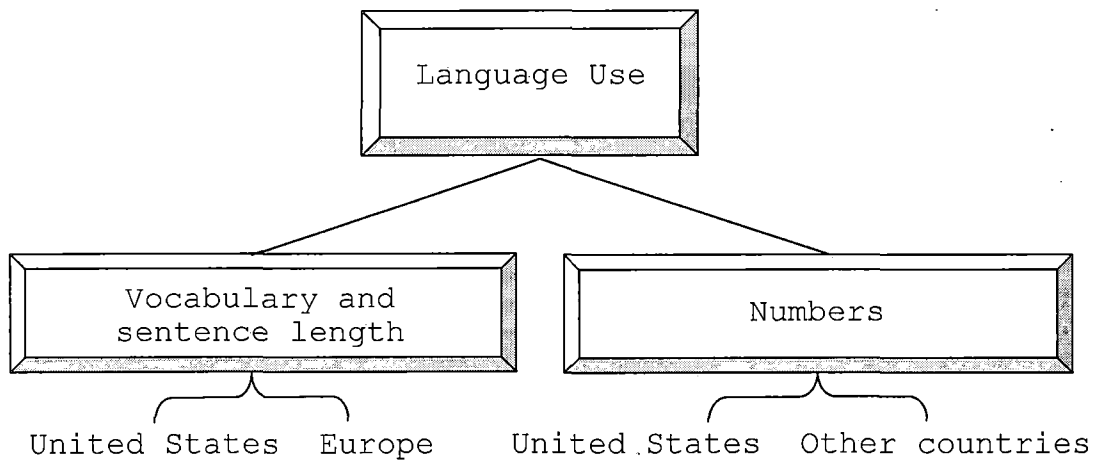
(Markel, 1998, pp. 120-124)

Work Sheet 1-3:
Multicultural Awareness

Below are diagrams for you to organize five cultural differences on "Values and Beliefs" "Language Use" "Document Development and Structure" "Business Customs" and "Legal Systems." Use Focus Sheet 1-7 to complete the following diagrams.

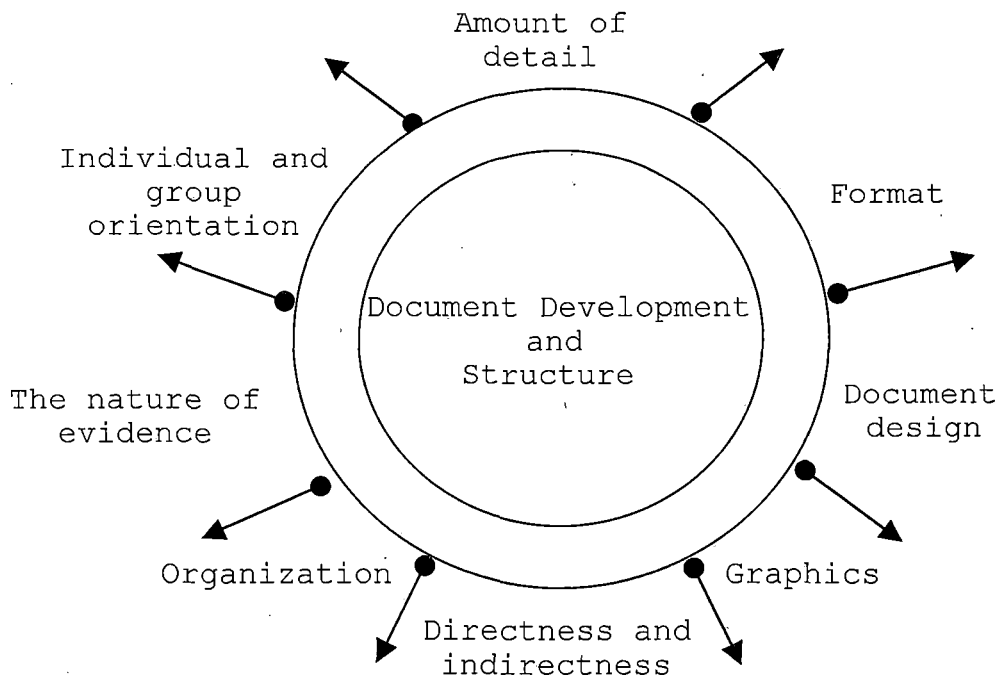


Work Sheet 1-3:
Multicultural Awareness (Continued)



What are American practices and what are other countries'?

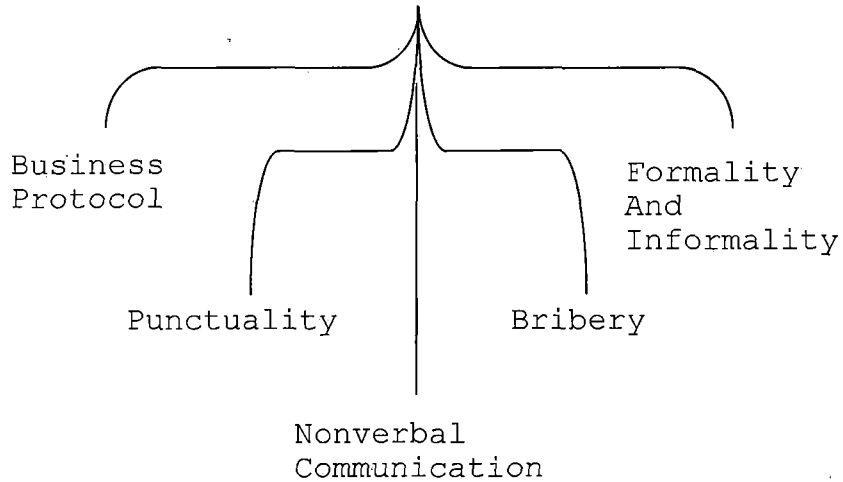
Write them down by each item



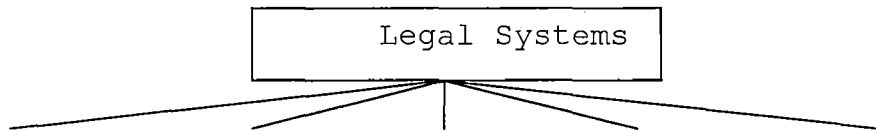
Work Sheet 1-3:
Multicultural Awareness (Continued)

Write down cultural differences you find in
Focus Sheet 1-7

Business Customs



Fill out your ideas under "Legal Systems"



Work Sheet 1-4:
European American Patterns

Use Work Sheet 1-3, circle European American, and then write them down on the table below. This will serve as your future reference when you write to European American audiences.

<u>Values and beliefs</u>	<u>Language use</u>	<u>Document development and structure</u>	<u>Business customs</u>	<u>Legal systems</u>

WE NEED OFFICE SPACE

REQUEST FOR PROPOSALS

THE OFFERING

The city of San Jose is actively seeking to lease office space to house its Fire Department Administration and Traffic Operations Departments. Currently located at City Hall, these units are being required to relocate to provide space for other city functions.

REQUIRED PARAMETERS

Office space to be considered under this proposal must conform to the following parameters:

1. The City is seeking leased office space located in the vicinity of City Hall or in the downtown area.
2. Space offered must be integrated in two blocks containing 12,000 and 9,000 square feet and shall be located in one building.
3. There must be reasonable access to parking for employees and the public. Both on-site and off-site parking will be considered. Employee parking estimates are 70 spaces for fire and 50 spaces for Traffic Operations.
4. Spaces offered must be reasonably accessible to the public both with respect to parking and location.
5. Space offered must be available by October 1, 1985.
6. Quotes offered shall be a monthly square foot cost for a full service lease for a three year period and for two consecutive one year.
7. Future rent increases and other costs shall be identified and included in the proposals.

EVALUATION AND AWARD CRITERIA

The bases for evaluation and award will be to identify the one proposal that best fulfills the needs of the City to provide office space for its Fire and Traffic Operations Departments. The City is seeking office space which can both best meet the needs of its employees and the public and be offered at a very competitive price. Items to be evaluated will include, but not be limited to the following: cost, location, easy public

Focus Sheet 1-8 (Continued)

access, availability of parking , physical condition of space provided, timely availability , tenant improvements, and future rent increases and other costs.

SUBMISSION REQUIREMENTS

Each proposal shall contain information sufficient to permit the City to properly evaluate the offer. A written submission shall be provided covering each of the concerns expressed in this Request for Proposals.

DEADLINE FOR SUBMISSION AND DELIVERY OF PROPOSALS

The deadline for submission of proposals is 5:00pm., Wednesday, September 4, 1985. Proposals must be delivered to the attention of Edwin Louis, Room 200, City Hall, 801 N. 1st Street, San Jose, CA 95110 before this deadline. Any proposal arriving after this deadline will be disqualified.

REQUESTS FOR SUPPLEMENTAL INFORMATION

The City reserves the right to requires the submission of additional information which supplements or explains proposal material.

REJECTION OF PROPOSALS

The City also reserves the unqualified right to reject any or all proposals.

(Rew, 1989, p. 400)

Check Sheet 1-1

Addresser's name: _____ Date: _____

This check sheet is used for self-examination when you are presenting and to check the person's analysis. When a person is presenting, listen and complete the following items. When the person finished, give this sheet to that person immediately.

Check for analyzing audience

1. Is the target audience correct? _____
2. Did he/she say correctly "technical word" "sentence length" "tone" "background knowledge" and "text focus"? If not, write down what mistake he/she made.

3. Did he/she say right on "values and beliefs" "language use" "document development and structure" "business customs" and "legal systems"? If not, write down what mistake he/she made. _____

4. Other suggestions about his or her performance:

Lesson Two:
Determining Purpose and Strategy

Level: Adult: Intermediate to Advanced Fluency

Lesson Length: Four Hours

Lesson Context: English for Specific Purposes

Objectives:

Content Objective 1. To write writing purposes and define writing constraints

Language Objective 2. To propose a small project

Learning Objective 3. To compare and contrast different purposes and strategies

Warm-up: The instructor invites volunteers to share their problems when they are writing a proposal

Task Chain 1: Purposes and writing constraints

The instructor uses Focus Sheet 2-1 to state the way to clarify writing purposes

1. Students work on Work Sheet 2-1 to fill out proper verbs for the writing situation.
2. In pairs, students check Work Sheet 2-1.
3. The instructor uses Focus Sheet 2-2 to show all constraints of determining strategy.
4. The instructor provides a case study on Work Sheet 2-2, on which groups have to figure out the constraints involved.
5. The instructor will hold an open discussion about the answers to Work Sheet 2-2 and give them Focus Sheet 2-3 with suggested answers.

Task Chain 2: *Proposing a small project*

1. The instructor uses Focus Sheet 2-4 to show a case and its small project.
2. Students are grouped; three people are in one group. Groups utilize Work Sheet 2-2 as a reference and write their small projects on Work Sheet 2-3.

Task Chain 3: Compare and contrast different purposes and strategies

1. The instructor uses Focus Sheet 2-5 that contains articles from the White House and the Microsoft Company.
2. Every group studies the articles and members in each group have to study the articles first.
3. Each group completes Work Sheet 2-4 to distinguish several aspects in the two articles
4. Groups present their findings.

Materials: Focus Sheet 2-1 to 2-6; Work Sheet 2-1 to 2-4

Formative Assessment:

Task Chain 1: Students can complete Work Sheets 2-1 and 2-2.

Task Chain 2: Students can correctly perform their composition on Work Sheet 2-3.

Task Chain 3: Groups can present Work Sheet 2-4.

Summative Assessment: Individual Analysis and Paper

1. The instructor gives the class Focus Sheet 2-6, and asks students to follow the instruction.
2. Students are reminded to bring the paper back next time.
3. Remind students to consider purpose, audience, potential constraints, and the implicature they learned from the Work Sheet 2-4.

Focus Sheet 2-1

Determining Your Purpose

Once you have identified and analyzed your audience, examine your general purpose in writing. Ask yourself this simple question: "What do I want this document to accomplish?" When your readers have finished reading what you have written, what do you want them to know or believe? What do you want them to do? Think of your readers, to convince them to hold a particular belief or take a particular action.

To define your purpose clearly, think in terms of verbs. Isolate a single verb that represents your purpose, and keep it in mind throughout the writing process. Following are examples of verbs that indicate typical purpose in technical documents. The list has been divided into two categories: verbs used to communicate information to your readers and verbs used to convince them to accept a particular point of view.

This classification is not absolute. For example, to review could in some cases be a convincing verb rather than a communicating verb: one writer's review of a complicated situation might be very different from another's review of the same situation. As you devise your purpose statement, remember that your real purpose differs

Focus Sheet 2-1 (Continued)

from your expressed purpose. For instance, if your real purpose is to purchase it, you might phrase the purpose this way: to explain the advantages of leasing over purchasing.

Communicating Verbs

To explain

To inform

To illustrate

To review

To outline

To authorize

To describe

To define

To summarize

Convincing Verbs

To assess

To request

To propose

To recommend

To recommend

To forecast

To evaluate

(Markel, 1998, pp. 130-131)

Work Sheet 2-1

Here are four sentences which describe certain writing situations. Please fill out the blanks with the verbs listed on Focus Sheet 2-1.

1. This report _____ the research project that is intended to determine the effectiveness of the new waste-treatment filter.
2. This report _____ the progress in the first six months of the heat-dissipation study.
3. This letter _____ the purchase of six new PCs for the Jenkintown facility.
4. This memo _____ that we create the Web site as soon as possible.

(Markel, 1998, pp. 120-124)

Focus Sheet 2-2: Writing Constraints

Informational Constraints

You might face constraints on the kind or amount of information you can use in the document. Most often, the information you need is not available. For example, you might want to recommend that your organization buy a piece of equipment, but you can't find objective evidence that it will do the job. You have advertising brochures and testimonials from satisfied users, but apparently nobody has performed the kinds of controlled experiments or tests that would convince the most skeptical reader.

What do you do? You tell the truth. You state exactly what the situations, weighing the available evidence and carefully noting what is missing. Your most important credential on the job is credibility; you will lose it if you unintentionally suggest that your evidence is better than it really is. In the same way, you don't want your readers to think that you don't realize your information is incomplete; they will doubt your technical knowledge.

Personnel Constraints

Much technical communication is written collaboratively by teams of writers, editors, production specialists, and subject-matter experts. One constraint

Focus Sheet 2-2:
Writing Constraints (Continued)

you will face in working on large projects is lack of access to as many collaborators as you need. Every organization hires as few people as it can, of course. For this reason, you must have a good idea of the kind of personnel you will need, and the sooner you can communicate your needs to management, the more likely you are to get what you need.

Many organizations hire technical communicators and other personnel project by project, not as regular employees. In such cases, present a clear and persuasive proposal to hire the personnel you need. However, you will probably have to make do with fewer people than you want, and everyone will have to work harder and perform some tasks for which they are ill suited.

Financial Constraints

Related to personnel constraints are financial constraints, for if you had unlimited funds, you could hire all the personnel you need. But financial constraints can affect other categories of resources, too. For instance, a printing expert can tell you, almost to the penny, what the extra costs will be to move up a grade in paper, or to add color to a document, or to use a comb

Focus Sheet 2-2:
Writing Constraints (Continued)

binding instead of saddle binding. Producing large, complex documents is an exercise in precise estimating. If your organization has technical-publications specialists, when one person is delayed, other people may lack the necessary information to proceed, causing a logjam. In addition, friction between people who are working hard can slow down a project substantially.

Time Constraints

People, especially writers, never think they have enough time to do their jobs. In fact, many managers don't allot enough time for their employees to do a good job putting together all the necessary memos, letters, reports, and manuals. Most working professional resign themselves to taking work home in the evenings or on the weekends. Some people come in early to do their writing before things get hectic.

The first piece of information you need, of course, is the deadline for the document. Sometimes a document will have a number of deadlines. Once you know when a particular document is due, work backward to devise a schedule. For example, if a major report is due on a Friday, you know that you must have it essentially done by

Focus Sheet 2-2:
Writing Constraints (Continued)

the day before, because you want to let it sit overnight before you proofread it for the last time. If it has to be done by Thursday, you might want to give yourself at least four days for drafting and revising. That means you want to finish your outlining by the previous Friday.

Keep in mind that few people can accurately estimate the time a particular activity will take. As you probably know intuitively, tasks almost always take longer than estimated. People call in sick, information is lost or delayed in the mail. When you collaborate, the number of potential problems increases dramatically.

Format and One Constraints

1. *Format.* Format constraints are limitations placed on the size, shape, or style of the document, either implicitly or explicitly by the organization. For example, many organizations have guidelines on how to present different kinds of information—all tables and figures are presented at the end of the report, or the names of the people receiving copies of your memo are listed in alphabetical order or by hierarchy. You can best determine the organizational constraints by

Focus Sheet 2-2:
Writing Constraints (Continued)

finding out whether a company style guide exists.

If not, the company might use an externally prepared style guide, such as the *Chicago Manual of Style* or the *U.S. Government Printing Office*

2. *Style Manual*. If your organization has no official style guide, check similar documents on file to see what other writers have done, and, of course, talk with more experienced coworkers. If you are writing to another company, learn what you can about its preferences. If you are responding to a request for a proposal, determine whether the company specifies length, organization, and style. Many government agencies, for example, require that potential supplier submit their proposals in two separate parts: the technical proposal and the budget.
3. *Tone*. You already know that you write one way to an organizational superior and another way to a peer or a subordinate. When addressing superiors, use a formal, polite tone. When addressing peers or subordinates, use a less formal tone but be equally polite. Politeness is common courtesy,

Focus Sheet 2-2:
Writing Constraints (Continued)

and it is common sense: you should not bully in the ceiling fixture above your desk, you might wait a few weeks for it, or the next day you might find that you have a new bulb and a large footprint in the middle of your desk blotter.

Ethical Constraints

We all work within a web of rights and responsibilities. Our greatest responsibility is to our own sense of ethical behavior. Our ethical standards are challenged when we are asked to lie or mislead in documents.

In most cases, you have some options when you feel you are being asked to act unethically. Some organizations and professional communities have a published code of conduct. In addition, many large companies have ombudspersons, people whose job is to help employees resolve ethical and other conflicts within the organization. Don't feel that you are obligated to do whatever your supervisor tells you to. If you think that you are being asked to act unethically, consider the issue carefully and then take advantage of the resources available to you.

Focus Sheet 2-2:
Writing Constraints (Continued)

Legal Constraints

You are obligated to abide by all applicable laws concerning labor practices, environmental issues, fair trade, consumer rights, and so forth. If you think that the action recommended by your supervisor has potential legal implications for you or your company, meet with your organization's legal counsel and, if necessary, attorneys outside the organization.

(Markel, 1998, pp. 131-134)

Work Sheet 2-2:
Evaluate Possible Constraints

Below is a case study. Your job is to think what constraints may be involved. Please notice that each item has no absolute answer. Hence, please feel free to evaluate possible constraints.

Case:

You want to persuade your two readers to authorize the purchase of some CAD equipment. Your primary reader, Harry Becker, is the head of your department. Your secondary reader is Tina Buterbaugh, the head of finance. Your audience analysis suggests that only Harry Becker knows much about CAD equipment. However, because Tina Buterbaugh has been at the company for a number of years, she probably understands the basics of the technology: what the equipment is used for, why it makes drafts people much more efficient, and so on.

In this case, your purpose in writing is clear: to convince Harry Becker that your proposal is reasonable, so that he will authorize the purchase of the equipment. But you might want to phrase that purpose differently when it appears in the document: to explain the advantages of acquiring new CAD equipment, rather than to persuade you

Work Sheet 2-2:
Evaluate Possible Constraints (Continued)

to authorize me to purchase new CAD equipment. Think about the constraints you will be working about:

Ethical:

Legal:

Informational:

Personnel:

Financial:

Time:

Format and tone:

Purposes:

What does your analysis of audience you're your determination of purpose and constraints tell you about how to write the document? Because your readers will be particularly careful about large capital expenditures, you must clearly show that hey type of equipment you want is necessary and that you have recommended the most effective and efficient model. In addition, your porposal will have to answer a number of questions that will be going through your reader's minds:

1. What system is being used now?
2. What is wrong with that system, or how would the new equipment improve our operations?

Work Sheet 2-2:
Evaluate Possible Constraints (Continued)

3. On what basis should we evaluate the different kinds of available equipment?
4. What is the beset piece of equipment for the job?
5. How much will it cost to purchase, maintain, and operate the equipment?
6. Is the cost worth it? At what point will the equipment pay for itself?
7. What benefits and problems have other purchasers of the equipment experienced?
8. How long would it take to have the equipment in place and working?
9. How would we go about getting it?

Your readers' preferences about writing style indicate that you should straightforward, direct, and objective. Avoid technical vocabulary and unnecessary technical details, but make clear the practical advantages of the new equipment. In addition, it would be a good idea to include an executive summary for Tina Buterbaugh convenience.

(Markel, 1998, pp. 135-136)

Focus Sheet 2-3:
Suggested Answers to the Constraints

1. Ethical. You can't think of any ethical constraints.
The project is a straightforward proposal to upgrade equipment.
2. Legal. Again, nothing.
3. Informational. As far as you know, obtaining the necessary information should be no problem because the CAD system you are interested in has been on the market for some months and has been reviewed in several professional journals. In addition, you know draftspeople at other companies who have purchased it, will talk with you about their experience, and will let you try out the equipment.
4. Personnel. The project is relatively simple and should not require any personnel. You can research, write, and produce and produce the document by yourself. However, you realize that it is a good idea to talk with other draftspeople during the planning stage and hear their thoughts about your draft. In addition, you decide to show the final draft to Karen, one of the technical writers, who often critiques and proofreads documents for the draftspeople.

Focus Sheet 2-3:
Suggested Answers to the Constraints (Continued)

5. Financial. There are no financial constraints on your proposal. Ordinarily, a recommendation to spend \$4,000 would be routine. However, in light of an unwise recent project that wasted \$50,000, you know that Harry has become careful about authorizing capital expenditures, even small ones; he knows that next year's budget will depend to a great extent on the success of this year's purchases.
6. Time. The only time constraint is the familiar problem: finding the time to write the document. There is no external deadline, because this is a self-generated project; however, you have not received authorization to spend company time on the proposal. Therefore, you will probably have to work on it for a few evenings at home.
7. Format and tone. Although your company doesn't have a style manual that describes internal proposals, the format has remained fixed over the years, and there are plenty of models to consult.

(Markel, 1998, p. 135)

Focus Sheet 2-4

Proposing a Small Project

You are planning the CAD equipment project. You have a good understanding of your audience, purpose, and strategy, and a general outline is taking shape in your mind. But before you actually start to write an outline or gather all the information you will need, it's a good idea to spend another 10 or 15 minutes making sure your primary reader agrees with your thinking. You don't want to waste days or even weeks working on a document that won't fulfill its purpose.

Submitting to your primary reader a statement of your understanding of the audience, purpose and strategy is a means of establishing an informal contract. Although readers can change their minds, in response to new developments or after more thought, provisional approval is better than no approval at all. Then, if the project is subsequently revised or canceled, at least you can prove that you have been using your time well.

Writing such a statement has an additional benefit: it helps redefine the situation. What was earlier an idea you were thinking about is now a project, and this redefinition makes it easier to receive authorization to use company resources.

Focus Sheet 2-4 (Continued)

Some writers are reluctant to submit such a statement to the primary reader, either because they don't want to be a nuisance or because they're worried that it might reveal a serious misunderstanding of the writing situation. There may be some people out there who don't want to be bothered, but I haven't met any. Why should they object? It doesn't take more than a minute to read your brief statement, and if there has been a misunderstanding, it is far easier to remedy at this early stage. Having the document come out right the first time is in everyone's interest.

Your statement can serve a different purpose as well: if you want your reader's views on which of two strategies to pursue, you can describe each one and ask your reader to state a preference.

What should this statement look like? It doesn't matter. You can send e-mail or write a memo, as long as you clearly and briefly state what you are trying to do.

In composing this statement, the writer began with her audience profile sheets for the two principal readers. She describes a logical, rational plan for proposing the equipment purchase.

Focus Sheet 2-4 (Continued)

Once you have received your primary reader's approval, you can feel confident in starting together and interpret information and then writing your document.

Focus Sheet 2-4 (Continued)

Harry:

Tell me if you think this is a good approach for the proposal on CAD equipment.

Outright purchase of the complete system will cost more than \$1,000, so you would have to approve it and send it on for Tina's approval. I want to show that our CAD hardware and software are badly out of date and need to be replaced. I'll be thorough in recommending new equipment, with independent evaluations in the literature, as well as product demonstrations. The proposal should specify what the current equipment is costing us and show how much we can save by buying the recommended system.

I'll call you later today to get your reaction before I begin researching what's available.

Renu

Many kinds of planning documents exist. Complex projects usually call for a proposal, a formal statement that answers the following questions:

1. What do you plan to do?
2. Who will participate in the project?
3. How do you plan to do the project?
4. Why do you plan to do it that way?
5. When do you plan to do the project?
6. Where do you plan to do the project?
7. What are your credentials to do the projects?

(Markel, 1998, p. 135)

Work Sheet 2-3

Group :

Read the scenario on Work Sheet 2-2 and make a small proposal to your manager. In your writing, you must follow the example on Focus Sheet 2-4, but make your own proposal. Your small proposal has to consider seven aspects, listed on Focus Sheet 2-4.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Focus Sheet 2-5

Read the following articles and answer subsequent questions on Work Sheet 2-4.

Press Briefing

By Scott McClellan

The James S. Brady Briefing Room

12:50 P.M. EST

Mr. McClellan: The President, as you heard, is having a very good discussion with Prime Minister Erdogan of Turkey. You heard directly from the two leaders. They are now having lunch over in the residence, and we'll try to get you any more updates after that, if possible.

One of the issues they did discuss was the importance of moving forward on building a free and peaceful and democratic Iraq for the Iraqi people. And in that regard, I would like to give you an update on some of the ongoing efforts by the Iraqi people to bring about a democratic and peaceful Iraq.

As you all are aware, Iraqis are now freely participating in discussions about the future of their country. And today, 200 Iraqis freely gathered in Baghdad for a town hall meeting to discuss the transition to sovereignty and development of democracy in Iraq. This is the third of 18 planned town hall meetings, and is

Focus Sheet 2-5 (Continued)

Microsoft® Windows® XP Professional Edition

expected to be the largest gathering of its kind. There are now more than 200 political parties in Iraq, and elected town and city councils in most of the country. This grassroots participation is another important step toward unleashing freedom and building democracy in Iraq.

Windows XP Professional is designed for businesses of all sizes, and for individuals who demand the most from their computing experience. Advanced capabilities optimize productivity using the latest advancements in the digital world.

Features

- Many additional features

The Professional Edition provides greater security and privacy, advanced recovery options, improved network connections, and much more.

- Superior mobile support

Easily work offline or access your computer remotely with wireless networking support, configuration wizards, improved power management, and more.

Focus Sheet 2-5 (Continued)

- Greater security
Encrypt your files and folders with greater levels of protection from hackers and data theft, and connect more securely to Virtual Private Networks.
- Integrated and current
Integrate with Windows Servers and management solutions and keep your system current with automatic Windows Update.

Work Sheet 2-4:
Compare and Contrast

1. What are various purposes?
2. What are their audiences?
3. What are different in sentence performance?
4. Do they have jargons?
5. Judging from their word use, whom are they writing to, westerners or easterners?
6. In both articles, what constraints the writers might have?
7. From your findings, what implicature or useful writing skills you found useful in your writing?

Focus Sheet 2-6

CASE:

Making a Q-and-A Sheet

You are an assistant to Gilbert F. Casellas, Chairman of the U.S. Equal Employment Opportunity Commission (EEOC). The EEOC has published a number of fact sheets, such as the one on sexual harassment printed here. Mr. Casellas tells you that he has received a number of requests for a question-and-answer sheet discussing sexual harassment that can be posted in workplaces. "Would you mind taking care of this for me?" he asks you. "Make sure it is easy to understand, even for nonnative speakers. And be sure you use examples so it doesn't sound like legalese." Write a one-page question-and-answer sheet that can be distributed to companies and other organizations that request it. (For more information on the EEOC, visit its site at <http://www.eeoc.gov>.)

Focus Sheet 2-6 (Continued)

FACTS ABOUT SEUAL HARASSMENT

Sexual harassment is a form of sex discrimination that violates Title VII of the Civil Rights Act of 1964.

Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment when submission to or rejection of this conduct explicitly or implicitly affects an individual's employment, unreasonably interferes with an individual's work performance or creates an intimidating, hostile, or offensive work environment.

Sexual harassment can occur in a variety of circumstances, including but not limited to the following:

1. The victim as well as the harasser may be a woman or a man. The victim does not have to be of the opposite sex.
2. The harasser can be the victim's supervisor, an agent of the employers, a supervisor in another area, coworker, or a nonemployee.
3. The victim does not have to be the person harassed but could be anyone affected by the offensive conduct.
4. Unlawful sexual harassment may occur without economic injury to or discharge of the victim.

Focus Sheet 2-6 (Continued)

5. The harasser's conduct must be unwelcome.

It is helpful for the victim to directly inform the harasser that the conduct is unwelcome and must stop. The victim should use any employer complaint mechanism or grievance system available.

When investigating allegations of sexual harassment, EEOC looks at the whole record: the circumstances, such as the nature of the sexual advances, and the context in which the alleged incidents occurred. A determination on the allegations is made from the facts on a case-by-case basis.

Prevention is the best tool to eliminate sexual harassment in the workplace. Employers are encouraged to take steps necessary to prevent sexual harassment from occurring. They should clearly communicate to employees that sexual harassment will not be tolerated. They can do so by establishing an effective complaint or grievance process and taking immediate and appropriate action when an employee complains.

(Markel, 1998, pp. 138-139)

Lesson Three:
Identify Different Proposals

Level: Adult: Intermediate to Advanced Fluency

Lesson Length: Four Hours

Lesson Context: English for Specific Purposes

Objectives:

- Content Objective 1. To define three standards for analyzing proposal types and distinguish three main types of proposals.
- Learning Objective 2. To research and evaluate a writing scenario.
- Language Objective 3. To write a proposal for a research project.

Warm-up: The instructor prepares a computer room with Internet access. The next step is to form groups for subsequent activities.

Task Chain 1: *Three standards for analyzing proposal types and three main types of proposals*

1. The instructor hands out Focus Sheet 3-1 to list three standards for analyzing proposal types.
2. On Focus Sheets 3-2, 3-3, and 3-4, the instructor explains and demonstrates the three types of proposals.
3. The instructor uses a small sample proposal on Work Sheet 3-1 for students to analyze the standards and type of proposal.

Task Chain 2: *Researching and evaluating a writing scenario*

1. The instructor hands out Focus Sheet 3-5 to groups.
2. Each group uses the Internet to research, survey, and evaluate problems in a writing scenario.
3. Groups write down their findings and conclusion on Work Sheet 3-2 for later use.

Task Chain 3: *A proposal for a research project*

1. According to the findings and conclusion, each student writes his or her own research proposal on Work Sheet 3-3.
2. Students exchange their writing and with Focus Sheet 3-6, check required elements.

Materials: Focus Sheet 3-1 to 3-6; Work Sheet 3-1 to 3-4

Formative Assessment:

Task Chain 1: Students can correctly analyze the standards and the type on Work Sheet 3-1.

Task Chain 2: Each group can come up with Work Sheet 3-2.

Task Chain 3: Students compose right the research proposal, Work Sheet 3-3.

Summative Assessment:

1. The instructor gives students Work Sheet 3-4 as homework, and asks students to finish Work Sheet 3-4 at home and bring it back next time.
2. In next class, the instructor will check their answers by holding a open discussion.

Focus Sheet 3-1:
Three Standards for Analyzing Proposal

The scope of the proposal determines its format. A simple request might be conveyed orally, either in person or on the phone. A more ambitious request might require a brief memo. The most ambitious requests are generally conveyed in formal proposals. Organizations often use dollar figures to determine the format of the proposal. For instance, employees use a brief form to communicate proposals that would cost less than \$1,000, whereas they use a report to communicate proposals that would cost more than \$1,000.

Solicited and Unsolicited Proposals

External proposals are either solicited or unsolicited. A *solicited proposal* originates with a request from a customer. An *unsolicited proposal* originates with the prospective supplier.

Solicited Proposals

When an organization wants to purchase a product or service, it publishes one of two basic kinds of statements:

1. An IFB--*information for bid*--is used for standard products. When an agency of the federal government needs office equipment, for instance, it lets suppliers know that it wants to purchase, say, 100 office chairs of a particular

Focus Sheet 3-1:
Three Standards for Analyzing Proposal (Continued)

type. The supplier that offers the lowest bid wins the contract.

2. An RFP--*request for proposal*--is issued for customized products or services. Police cars are likely to differ from the standard consumer model: they might have different engines, cooling systems, suspensions, and upholstery. The police department's RFP might be a long and detailed set of technical specifications. The supplier that can provide the automobile most closely resembling the specifications will probably win the contract. Sometimes the RFP is a more general statement of goals. The customer is in effect asking the suppliers to create their own designs or describe how they will achieve the specified goals. The supplier that offers the most persuasive proposal will probably win the contract.

Most organizations issue RFPs and IFBs in newspapers or send them in the mail to past suppliers. Government RFPs and IFBs are published in the journal *Commerce Business Daily*, which is available online.

Focus Sheet 3-1:
Three Standards for Analyzing Proposal (Continued)

Unsolicited Proposals

An unsolicited proposal looks essentially like a solicited proposal, except, of course, that it does not refer to an RFP. Even though the potential customer never formally requested the proposal, in almost all cases the supplier was invited to submit the proposal after people from the two organizations met and discussed the project informally. Because proposals are expensive to write, suppliers are reluctant to submit them without assurances that the potential customer will study them carefully. Thus, the word *unsolicited* is only partially accretes.

(Markel, 1998, pp. 460-462)

Focus Sheet 3-1:
Three Standards for Analyzing Proposal (Continued)

The planning Proposal

A planning proposal suggests ways of solving a problem or bringing about improvement. It might be a request for funding to expand the campus newspaper, an architectural plan for new facilities at a ski area, or a plan to develop energy alternatives to fossil fuels. The successful planning proposal always answers this main question for readers:

What are the benefits of following your suggestions?

The planning proposal that follows is external and solicited. The XYZ Corporation has contracted a team of communication consultants to design in-house writing workshops. The consultants need to persuade the reader that their methods are likely to succeed. In their proposal, addressed to the company's education officer, the consultants offer concrete and specific solutions to clearly identified problems.

After a brief introduction summarizing the problem, our writers develop their proposal under two headings "Assessment of Needs" and "Proposed Plan."

Under "Proposed Plan," subheadings offer an even more specific forecast. The "Limitations" section shows that

Focus Sheet 3-1:
Three Standards for Analyzing Proposal (Continued)

our writers are careful to promise no more than they can deliver.

Because this proposal is external, it is cast in letterform. Notice, however, that the word choice ("thanks" "what we're doing," "Jack and Terry") creates an informal, familiar tone. Such tone is appropriate in this external document because the writers and reader have spent many hours in conferences, luncheons, and phone conversations.

(Lannon, 1994, pp. 517-518)

Focus Sheet 3-1:
Three Standards for Analyzing Proposal (Continued)

The Research Proposal

Research proposals request approval for a research project. A chemistry professor might address a research proposal to the Environmental Protection Agency for funds to identify toxic contaminants in local groundwater. Research proposals are solicited by many government and private agencies. Each granting agency has its own requirements for proposal format and content, but any successful research proposal answers these questions:

Why is this project worthwhile?

What qualifies you to undertake the project?

What are its chances of succeeding?

In college, you might submit proposals for independent study, field study, or a thesis committee in a geology department:

PROPOSAL FOR A MASTER'S THESIS PROJECT
TO INVESTIGATE THE TERTIARY GEOLOGY
OF THE ST. MARIES RIVER DRAINAGE
FROM ST. MARIES TO CLARKIA, IDAHO

A technical writing student might submit an informal proposal requesting the instructor's approval for a term project. The introduction of the next proposal describes

Focus Sheet 3-1:

Three Standards for Analyzing Proposal (Continued)

the problem and justifies the need for the study. The body outlines the scope, method, and sources for the proposed investigation. The conclusion describes the goal of the investigation and encourages reader support. This proposal is convincing because it answers questions about *what*, *why*, *how*, *when*, and *where*. Because this proposal is internal, it is cast informally as a memo.

(Lannon, 1994, pp. 519-520)

Focus Sheet 3-1:
Three Standards for Analyzing Proposal (Continued)

The Sales Proposal

A sales proposal offers a service or product. Sales proposals may be solicited or unsolicited. If they are solicited, several firms may compete with proposals of their own. Because sales proposals are addressed to readers outside your organization, they are cast as letters. But long sales proposals, like long reports, are formal documents with supplements (cover letter, title page, table of contents).

How will we serve your needs better than our competitors:

Or

Why should we hire you instead of someone else?

The following solicited proposal offers a service. Suppose Jake, the writer, is competing with other firms. He explains specifically why his machinery is best for the job, how the job can best be completed, what his qualifications are for getting the job done, and how much the job will cost. He will be legally bound by his estimate. To protect himself, he points out possible causes of increased costs.

The introduction describes the subject and purpose of the proposal. The conclusion reinforces the confident tone

Focus Sheet 3-1:

Three Standards for Analyzing Proposal (Continued)

throughout and encourages readers' acceptance by ending with tow vital words: "economically and efficiently."

(Lannon, 1994, pp. 521-522)

**Focus Sheet 3-2:
An Example of a Planning Proposal**

Dear Mary:

Thanks for sending the writing samples from your technical support staff. Here is what we're doing to design a realistic approach.

Assessment of Needs

After conferring with technicians in both Jack and Terry's groups, and analyzing their writing samples, we identified this hierarchy of needs:

- Improving readability
- Achieving precise diction
- Summarizing information
- Organizing a set of procedures
- Formulating various memo reports
- Analyzing audiences for upward communication
- Writing persuasive bids for transfer or promotion
- Writing persuasive suggestions

Proposed Plan

Based on the needs listed above, we have limited our instruction package to eight carefully selected and readily achievable goals.

Course Outline. Our eight 2-hour sessions are structured as follows:

- Achieving sentence clarity
- Achieving sentence conciseness
- Achieving fluency and precise diction
- Writing summaries and abstracts
- Outlining manuals and procedures
- Designing various reports for various purposes
- Analyzing the audience and writing persuasively

Classroom Format. The first three meetings will be lecture-intensive with weekly exercises to be done at home and edited collectively in class. The remaining five weeks will combine lecture and exercises with group editing of work-related documents. We plan to remain flexible so we can respond to needs that arise.

(Lannon, 1994, pp. 518-519)

Focus Sheet 3-3:
An Example of a Research Proposal

TO: Dr. John Lannon March 16, 1993
FROM: T. Sorrells Dewoody
SUBJECT: Proposal for Determining the Feasibility of Marketing Dead Western White Pine

Introduction

Over the past four decades, huge losses of western white pine have occurred in the northern Rockies, primarily attributable to white pine blister rust and the attack of the mountain pine beetle. Estimated annual mortality is 318 million board feet. Because of the low natural resistance of white pine to blister rust, this high mortality rate is expected to continue indefinitely.

If white pine is not harvested while the tree is dying or soon after death, the wood begins to dry and check. The sapwood is discolored by blue stain, a fungus carried by the mountain pine beetle. If the white pine continues to stand after death, heart cracks develop. These factors work together to cause degradation of the lumber and consequent loss in value.

Statement of Problem

White pine mortality reduces the value of white pine stumpage, because the commercial lumber market will not accept it. The major implications of this problem are two: first, in the face of rising demand for wood, vast amounts of timber lie unused; second, dead trees are left to accumulate in the woods, where they are rapidly becoming a major fire hazard here in northern Idaho and elsewhere.

Proposed Solution

One possible solution to the problem of white pine mortality and waste is to search for markets other than the conventional lumber market. The last few years have seen a burst of popularity and growing demand for weathered barn boards and wormy pine for interior paneling. Some firms around the country are marketing defective wood as specialty products. (These firms call the wood from which their products come "distressed," a term I will use hereafter to refer to dead and defective white pine.) Distressed white pine quite possibly will find a place in such a market.

Scope

To assess the feasibility of developing a market for distressed white pine, I plan to pursue six areas of inquiry:

- What products are presently being produced from dead wood, and what are the approximate costs of production?

Focus Sheet 3-3:
An Example of a Research Proposal (Continued)

- How large is the demand for distressed-wood products?
- Can distressed white pine meet this demand as well as other species meet it?
- Does the market contain room for distressed white pine?
- What are the costs of retrieving and milling distressed white pine?
- What prices for the products can the market bear?

Methods

My primary data sources will include consultations with Dr. James Hill, Professor of Wood Utilization, and Dr. Sven Bergman, Forest Economist, both members of the College of Forestry, Wildlife, and Range. I will also inspect decks of dead white pine at several locations, and visit a processing mill to evaluate it a possible base of operations, I will round out my primary research with a letter and telephone survey of processors and wholesalers of distressed material.

Secondary sources will include publications on the uses of dead timber, and a review of studied by Dr. Hill on the uses of dead white pine.

My Qualifications

I have been following Dr. Hill's study on dead white pine for two years. In June of this year I will receive my B.S. in forest management. I am familiar with wood milling processes and have firsthand experience at logging. My association with Drs. Hill and Bergman gives me the opportunity for an in-depth feasibility study.

Conclusion

Clearly, action is needed to reduce the vast accumulations of dead white pine in our forests. The land on which they stand is among the most productive forests in northern Idaho. By addressing the six areas of inquiry mentioned earlier, I can determine the feasibility of directing capital and labor to the production of distressed white pine products. With our approval I will begin research at once.

(Lannon, 1994, pp. 520-521)

Focus Sheet 3-4:
An Example of a Sales Proposal

SUBJECT: Proposal to Dig a Trench and Move Boulders at Site Ten Miles West of Bliss

Dear Mr. Have:

I've inspected your property and would be happy to undertake the landscaping project necessary for the development of your farm.

The backhoe I use cuts a span 3 feet wide and can dig as deep as 18 feet--more than an adequate depth for the mainline pipe you wish to lay. Because this backhoe is on tracks rather than tires, and is hydraulically operated, it is particularly efficient in moving rocks. I have more than twelve years of experience with backhoe work and have completed many jobs similar to this one.

After examining the huge boulders that block access to your property, I am convinced they can be moved only if I dig out underneath and exert upward pressure with the hydraulic ram while you push forward on the boulders with your D-9 Caterpillar. With this method, we can move enough rock to enable you to farm that now inaccessible tract. Because of its power, my larger backhoe will save you both time and money in the long run.

This job should take 12 to 15 hours, unless we encounter subsurface ledge formations. My fee is \$100 an hour. The fact that I provided my own dynamiting crew at no extra charge should be an advantage to you because you have so much rock to be moved.

Please phone me anytime for more information. I'm sure we can do the job economically and efficiently.

(Lannon, 1994, pp. 522-523)

Work Sheet 3-1

Read the following article and answer the subsequent questions.

DATE: April 7, 1997

TO: Margie Voren, Dean of Student Special Services, Central State University

FROM: Meagan Wells, Danny Tommack, and Brandon Tuck

SUBJECT: Proposal to research use of American Sign Language (ASL)

Purpose

This proposal recommends that we be authorized to use our time and the Student Special Service's resources to research the possibility of classifying Central State University's American Sign Language classes as a foreign language in the Area I core group. We would then write a recommendation on whether American Sign Language should be considered a foreign language and how we could incorporate it.

Summary

Despite the widespread use of sign language in America, Central State University does not give American Sign Language (ASL) any special place among its offered courses. Currently, the ASL courses are only elective credits. Almost half of the states have recognized ASL as a foreign language and grant academic credit for completion of these courses. Six states have universities that independently recognize ASL as a foreign language, while 18 more have passed legislation on the state level recognizing ASL. Central State University is one of 15 states that grant only elective credit to ASL courses.

ASL itself is gaining prominence in mainstream culture and is also being recognized as a foreign language in the educational arena. The CSU English Department, for example, does grant ASL foreign-language status for linguistics majors; but in other departments, ASL is excluded. We propose to research the standards held by Central State University in deeming a language foreign. Our purpose is to determine whether ASL fulfills those requirements. In addition, we propose to research the legislative measures passed in the state of Texas that give ASL statewide recognition as a foreign language. If ASL fulfills CSU's requirements, we will submit a recommendation explaining how it can be implemented. As a safeguard and in the interest of Oklahoma education in general, we propose to investigate the legislative measures needed to attain formal recognition in the same manner as was achieved by the State of Texas.

We have several contacts in the deaf and educational communities in Oklahoma and Texas. With their cooperation we can begin on April 25 and have our research completed and our recommendations prepared by May 12. At that time, we will submit a completion report for your review.

Work Sheet 3-1 (Continued)

Introduction

Sign language is the fourth most prominent language in the United State. In usage, it ranks below Spanish but above French, German, Russian, and Japanese, which together constitute all the foreign languages taught at CSU. But despite its prominence, Central State University offers few classes in ASL. With a student population of approximately 15,000, only 25 students per semester are given the opportunity to begin study in American Sign Language. these courses offered are not foreign-language credits. We want to research whether this course can or should be included.

Teresa O' Malley, Chari of the Modern Languages Department at CSU, said that her office receives several calls per semester regarding the inclusion of ASL in the core group of foreign languages. She is supportive of ASL's inclusion and cited other state-funded institutions that recognize ASL as a foreign language. The states have various approaches to ASL in the classroom as shown in Figure 1. The University of Arizona and the University of Delaware, for example, are part of the 12% that have state-funded institutions that independently recognize ASL as a foreign language. an additional 36% of the states have passed legislative bills that formally recognize ASL as a foreign language, such as Texas. CSU is part of the 30% of states that recognize ASL as an elective credit but not a foreign language. As indicated in gray, roughly one-half of the state funded institutions in the United States recognize ASL as a foreign language. CSU does not.

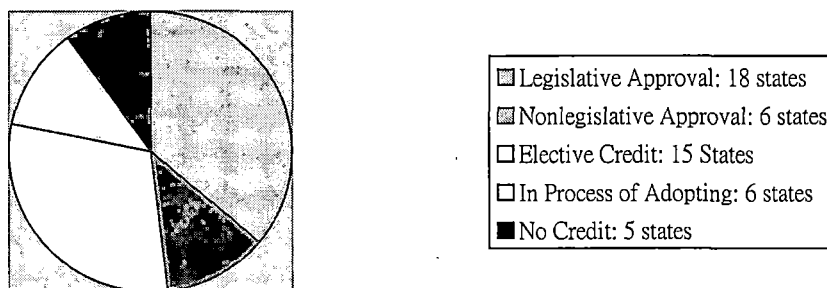


Figure 1: Threatment of ASL in the 50 States

Current research strongly supports ASL's inclusion in the foreign-language category. Both Teresa O'Malley and Suzanne Christopher, the ASL instructor on campus, feel that ASL probably fits into the foreign-language category. Blaine Lee, the Student Special services Coordinator, and June Yunker, the CSU Interpreter Coordinator, both feel that ASL is qualified to be given foreign-language status. The English Department at Central State does accept Suzanne Christopher's upper-level ASL courses for

Work Sheet 3-1 (Continued)

foreign-language credit in fulfillment of its linguistics-emphasis language requirement. However, we will not look into significantly expanding the existing ASL curriculum.

In the following sections we will outline the proposed procedure for our research, our qualifications to do the research, and the budget needed to ensure an effective evaluation of our possibilities.

Proposed Plan

We will perform the following tasks for your review in determining whether Central State University should recognize ASL as foreign language and how this recognition could be achieved at Central State University and at all Oklahoma postsecondary institutions:

- Compile a summary of the criteria required by Central State University for a language to be considered foreign.
- Research whether ASL fulfills the university-mandated requirements.
- Investigate the broad approach of state legislative recognition as used in the state of Texas.
- Provide a completion report detailing our findings and recommendations

Task 1. Compile a summary of the criteria required by Central State University for a language to be considered foreign.

We interviewed Teresa O' Malley , Chair of the Modern Languages Department. She did not know the exact criteria for languages to be considered foreign at CSU, but she did know that only languages taught at the intermediate level counted as foreign-language credits. At present, CSU has two ASL courses that could qualify as intermediate courses: CM221: Intermediate American Sign Language, and CM321: Conversational American Sign Language. All beginner-level courses taught are counted as elective credits, including CM121: Beginning Sign Language. she can provide us the exact specifications for a class to count as a foreign-language credit at the end of this week. We request time on Friday morning, April 25, to visit with Teresa O' Malley to discuss the exact qualifications for a language to be considered foreign.

Task 2. Research whether ASL fulfills the university-mandated requirements

We have also met with Suzanne Christopher, the current ASL instructor at Central State. She has done considerable research in American Sign Language and has prepared various proposals to expand the ASL program at the university. Currently, we have several works by Armstrong (1998), Wilcox (1977), and Jacobs (1996) that will assist us in understanding the current status of ASL in university curricula and in making our recommendation. In addition, we have contacted the Oklahoma chapter of

Work Sheet 3-1 (Continued)

the Registry for Interpreters for the Deaf (ORID) and the Oklahoma Association for the Deaf (OAD). Kelly Eastwick, president of ORID, and Janis Seymour, committee member of OAD, are both interested and willing to assist us in our research and deliberations. After we learn the exact criteria for a language to be considered foreign, we request time to meet with Suzanne, Kelly, and Janis to compile our research concerning ASL's qualifications, we will submit to you a progress report detailing whether an internal approach to approve ASL is viable.

Task 3. Investigate the broad approach of state legislative recognition as used in the state of Texas

Regardless of whether ASL as a foreign language is approved at Central State University, we would like to investigate the measures needed to have the state of Oklahoma extend legal recognition of the language. As employees of the state, we see CSU as only one of the several postsecondary institutions in Oklahoma. If ASL is deserving of this status, we wish to extend these benefits to other universities by investigating the feasibility of passing a bill recognizing ASL as a foreign language. If ASL as a foreign language is approved by CSU, it will strengthen our petition to the state. If internal approval is not feasible, petitioning the state will give us one more opportunity. We hope to work on the internal and external research simultaneously.

The alternative method of granting ASL foreign-language recognition is to have a bill passed in the state legislature. According to Figure 1, 18 states have legislative approval for ASL to be considered a foreign language in postsecondary schools. Texas is one of these states. We have contacted Sha H. Cowan from the Texas Education Agency, Services for the Deaf Department. He referred us to three educators involved with the legislative measures passed in Texas: Dr. Jean Andrews, Communication Disorders, Lamar University in Bearumont, Texas, and Carol Seegaer and Lisa Bissin, deaf ASL instructors at the University of Texas at Austin. We request Friday afternoon, April 25, and Monday afternoon, April 28, to communicate with these individuals and gather research. In addition we request Tuesday, April 29, to follow up with the legislative proposal plan, analyze a feasible Oklahoma legislature approach, contact Oklahoma state representatives, compile our research, and prepare a completion report.

Task 4. Provide a completion report detailing our findings and recommendations

Following the completion of our research, we will submit to you a report summarizing our findings and recommendations. We will explain the criteria required by CSU for a language to be considered foreign, whether ASL fulfills these requirements, and how we could implement a legislative approach to obtain formal recognition for ASL. In this last area, we will report on the strategies used in the State of Texas and provide a list of contact personnel in the Oklahoma state government with whom we will work. This completion report will be on your desk May 12 at 9 am.

Work Sheet 3-1 (Continued)

Qualifications and Experience

We have the skills and experience to conduct this research. Each of us brings to the team talents and strengths that, when combined, help us to work effectively and efficiently.

Danny Tommack, our team leader, has the skills to direct the team's efforts and to help us keep our goals in focus. He has developed strong management and communication skills while working at McU Sports. His professional approach in meetings and planning sessions will help us work closely with members of our community and our long-distance contacts in Texas.

Brandon Tuck has been an American Sign Language interpreter for three years. He works for the Department of Student Special Services at Central State University and is a freelance interpreter. He brings to the group a strong knowledge of deafness and sign language, and contacts in the deaf community.

Megan Wells has highly developed research skills she obtained while working for three years in a research laboratory. She has excellent communication and interviewing skills. Her experience at several universities will help us to investigate Central State University and other postsecondary institutions.

Budget

Our proposed budget is itemized in Figure 2. We have estimated the time needed to carry out the research, funds to pay for telephone communication, and funds to provide refreshments at our conference with the representatives from ORID and OAD.

Item	Cost
30 hours (\$9 per hour)	270.00
Long-Distance Telephone	20.00
Refreshments	20.00
Total	\$310.00

(Markel, 1998, pp. 482-487)

Work Sheet 3-1 (Continued)

When you finish reading, discuss the following questions with the classmates.

Questions:

1. Based on its origin, is the proposal solicited or unsolicited?
2. Based on its audience, is the proposal internal or external?
3. Based on its intention, is the proposal a planning, research, or sales proposal?
4. Was this proposal designed for a technician, manager, or general reader?
5. What are the possible constraints in this proposal?
6. What is the purpose?

**Focus Sheet 3-5:
Evaluate Scenario**

Write a proposal for a research project that will constitute a major assignment in this course. Start by defining a technical subject that interests you. Using abstract services and other bibliographic tools, create a bibliography of articles and books on the subject. Create a reasonable real-world context. Here are three common scenarios from the business world:

1. Our company uses Technology X to perform Task A. should we instead be using Technology Y to perform Task A? For instance, our company subcontracts the writing and production of our monthly employee newsletter. Should we be producing it ourselves using desktop-publishing? What kinds of personnel are needed? What skills do they require? How much time does it take? What kinds of hardware and software are required?
2. Our company has decided to purchase a particular kind of tool to perform Task A. Which make and model of the tool should we purchase, and from which supplier should we buy or lease it? For instance, our company has decided to purchase 10 multimedia computers. Which brand and model should we buy, and whom should we buy them from?

Focus Sheet 3-5:
Evaluate Scenario (Continued)

3. Our company does not currently perform Function X. is it feasible to perform Function X? For instance, we do not currently offer daycare for our employees. Should we? What are the advantages and disadvantages of doing so? What forms can daycare take? How is it paid for?

Following are some additional ideas for topics.

- The need to provide Internet access to students
- The value of using the Internet to form ties with a technical-communication class on another campus
- The need for expanded opportunities for internships in your major

(Markel, 1998, p. 489)

Work Sheet 3-2

Chose one scenario from Focus Sheet 3-5, and discuss the questions in each scenario with your group. Each group decides the way to collaborate, and makes sure that each member has a job to do.

Using the Internet, come up with ten references in your research. First, complete the following sections:

Group: _____

Target audience:

Subject:

Unsolicited or solicited?

Internal or external?

What is the problem?

Possible solution:

Scope of your study:

How does the solution get accomplished?

State why you can solve the problem:

Bibliography (list 10):

Work Sheet 3-3

According to your group's Work Sheet 3-2 and Focus Sheet 3-3, write a research proposal of your own. Please follow the format provided.

Name :

[illegible]

**Focus Sheet 3-6:
Check Sheet**

- ☐ When s/he finishes research proposal, check if s/he has fulfilled the required elements. If not, what is missing?
- ☐ Did s/he follow the format in Focus Sheet 3-3? If not, what is missing?
- ☐ Did her or his word choice conform to the audience's level? If not, what is missing?
- ☐ Is her or his research proposal reasonable? If not, what is missing?
- ☐ Did her or his content match to items on Work Sheet 3-2? If not, what is missing?

Work Sheet 3-4

Read this proposal, and answer the questions.

STATE UNIVERSITY INTER-OFFICE CORRESPONDENCE

Date: April 8, 1976

From: C.A. Yartz

To: K.W. Houp

This is a proposal for the study and development of a problem of current interest and relevance in the field of education. As an associate teacher during the winter term at State University in 1972, I became increasingly interested in and concerned with the current blossoming of advanced placement programs in public high schools. This experience, correlated with similar experiences of fellow associate and professional teachers, has led me to believe that there is a need for an in-depth study of the problem of developing and maintaining an effective and relevant advanced placement program for the public schools. Because my field of study is English, I propose to concentrate on the field of English.

Because of your involvement in the field of education and English in particular, I felt that you would be interested in this topic. With a revolution under way in the educational network of our nation and the ever-present cry for relevance, advanced placement courses are snowballing in high schools across the country. And because of the complaints heard on the campus about college freshmen being ill-prepared in English, steps must be taken to insure that these "advanced" students get from their courses what they would get from any basic college course:

In my study I plan to review and analyze existing data pertinent to the subject, sample public opinion of the endeavor, explore advanced placement programs for their strengths and weaknesses, consult experts in the field and interview involved teachers and students. The final report will include a pilot model of what appears to be the ideal advanced placement program, and it should take about eight weeks to complete. My experience and familiarity with the demands of college English and with the "typical" high school program convince me that a study of the problem is urgently needed, before the advanced placement programs develop to the point where change will be looked upon with traditional suspicion and apprehension.

The time for a comprehensive and effective advanced placement program in the high schools is not before it is too late. Without the proper perspective and orientation of the program, it should soon become just another lackadaisical school effort which will lead to even more poorly prepared college applicants. My time, experience and efforts are at your disposal and I eagerly await your approval of my proposed project.

(Houp & Pearsall, 1977, pp. 294-295)

Questions

Target audience:

Subject:

Unsolicited or solicited?

Internal or external?

What is the problem?

Possible solution:

Scope of your study:

How does the solution get accomplished?

State why you can solve the problem:

Lesson Four: Opening Gambits

Level: Adult: Intermediate to Advanced Fluency

Lesson Length: Four Hours

Lesson Context: English for Specific Purposes

Objectives:

Content Objective 1. To recognize opening gambits in a business article

Language Objective 2. To apply the gambits in a writing practice

Learning Objective 3. To practice the gambits in a planning proposal

Warm-up: The instructor gives students a review of indirect language usage in Eastern and Western business fields. After this, the instructor asks volunteers to share experiences about talking to managers or customers and about if they were ever asked to modify inappropriate language.

Task Chain 1: *"Opening gambits" in a business article*

1. The instructor uses Focus Sheet 4-1 to show and explain the opening gambits useful in commercial articles.
2. The instructor gives students Work Sheet 4-1, and reads a business text, Focus Sheet 4-2.
3. Before reading the text, the instructor tells the class that the text will be read three times. In the first time, the class has to take notes of opening gambits. In the second time, students have to write down the important information they heard. The last time is for checking the answers.
4. After the dictation, the instructor divides the class into groups of four or five people. Each group discusses their answers and presents a group answer.
5. The instructor writes down all group answers on a blackboard, and reads Focus Sheet 4-2 for the class to check final version of answer on the blackboard.
6. According to the final answer on the blackboard, students have to correct their answers on Work Sheet 4-1.

Task Chain 2: *The gambits in a writing practice*

1. The instructor asks the class to use Work Sheet 4-1 as a reference to write on Work Sheet 4-2.
2. In students' writing, they have to take care of the elements on Work Sheet 4-1
3. When students are writing, the instructor goes around as a consultant.

Task Chain 3: *The gambits in a "planning proposal"*

1. The instructor encourages students to orally present their topics for a planning proposal. The topics can be the ones they are dealing with at work.
2. The instructor writes the topics on the blackboard.
3. Students choose their own interested topic and start to write a planning proposal on Work Sheet 4-3.
4. During their writing, students must make sure that their paper has the opening gambits and the look of the planning proposal.

Materials: Focus Sheet 4-1 to 4-2; Work Sheet 4-1 to 4-3;
Homework Sheet 4-1

Formative Assessment:

Task Chain 1: Students can correctly write down opening gambits and important information.

Task Chain 2: Students can perform take care of all elements on Work Sheet 4-2.

Task Chain 3: Students can present opening gambits and the format of a planning proposal on Work Sheet 4-3.

Summative Assessment:

1. The instructor gives the class Homework Sheet 4-1.
2. Students choose two opening gambits from each kind. For example, choose two gambits from "Asking for information" and "Listing Excuses" separately, and make sentences on Homework Sheet 4-1.
3. The sentences they make are required to contain demand and supplication tone.

Focus Sheet 4-1

To the Student

How natural is your conversation in English?

The main way we make our conversation sound natural is by using gambits. A gambit is a word or phrase which helps us to express what we are trying to say. For example, we use gambits to introduce a topic of conversation: to link what we have to say to what someone heard. In one sense, a gambit has very little meaning-it does not express an opinion; it may only introduce the opinion. On the other hand, if we never use gambits in our conversation, other people will think we are very direct, abrupt, and even rude-they will get a wrong picture of us as people. So gambits are full of meaning. They show our attitude to the person we are speaking to and to what s/he is saying.

We could go into a shop and ask: "How much is this?" But it is more natural and pleasant if we ask: "Could you tell me how much this is please?" If you have just heard that your teacher is going to get married, you could walk into the class and announce the fact, but you will have more effect if you start: "Are you sitting down? You won't believe this but our teacher is getting married."

Focus Sheet 4-1 (Continued)

If you want to express a deeply-held belief, people will understand you better if you start: "I personally feel that...; and if you think your view is surprising, people will react better if you introduce it with: "Not everyone will agree with me, but I think we should bring back hanging." Gambits will make your English sound more natural, more confident, and will make you easier to talk to. Above all, you will not be misunderstood.

(Keller & Warner, 1988, p. 4)

Focus Sheet 4-1 (Continued)

Opening Gambits

We use opening gambits to help us introduce ideas into the conversation. The beginning of a conversation is usually the most difficult part. If we start on the wrong foot, we may be misunderstood.

We use opening gambits not only to start a conversation, but also to introduce new ideas during a conversation. So we may wish to get someone's attention by saying "Excuse me, please" or we may wish to introduce a surprising piece of news with "You may not believe this, but..."

Or we may want to add a small piece of information with "By the way." Something more serious can be introduced with "In my view." If you try to use the gambits in this section in the activities as often as you can, you will remember them more easily when you have real conversations outside the classroom.

(Keller & Warner, 1988, p. 5)

Focus Sheet 4-1 (Continued)

Asking for Information

I'd like to know...

I'm interested in...

Could you tell me...?

Do you know...?

Could you find out...?

Could I ask...?

Do you happen to know...?

Getting Information on the Phone

I'm calling to find out...

I'd like to ask...

Could you tell me...

I'm calling about...

I was wondering if you could tell me...

I wonder if you could help me...

If you go through a switchboard, say first:

I'd like to talk to somebody about...

(Keller & Warner, 1988, pp. 6-10)

Focus Sheet 4-1 (Continued)

Action in Order

Make sure you...

Be careful no to...

Remember to...

Don't forget to...

First,

First of all,

To begin with,

Then,

After that,

So,

So then,

At the end,

Finally,

(Keller & Warner, 1988, pp. 11-12)

Focus Sheet 4-1 (Continued)

The Main Problem

The trouble is...

The problem is...

The real problem is...

The point is...

The awful thing is...

Don't forget that...

Listing Excuses

First of all, ...

The main reason is...

Secondly,...

With two:

The other reason is...

With several:

Another reason is...

Besides that,

And on top of that,

And finally,

(Keller & Warner, 1988, pp. 14-16)

Focus Sheet 4-1 (Continued)

A Surprising Fact

Start

Do you realize that...

Believe it or not...

You may not believe it, but...

It may sound strange, but...

The surprising thing is...

Surprisingly,

Oddly enough,

Funnily enough,

End with:

Generally

By and large

As a rule

Normally

Usually

On the whole,

(Keller & Warner, 1988, pp. 17-23)

Focus Sheet 4-1 (Continued)

A Conviction

I honestly feel that...

I strongly believe that...

I'm convinced that...

Without a doubt,

I'm positive...

I'm absolutely certain that...

Sharing a Confidence

I've heard...

They say...

Just between you and me

I heard on the grapevine

This shouldn't e passed around, but...

Have you heard...

Maybe I shouldn't say this, but

(Keller & Warner, 1988, pp. 26-29)

Focus Sheet 4-1 (Continued)

The Great Escape

Our plan is to...

We're thinking of...

What we have in mind is...

What we plan to do is...

I'll tell you what we'll do

What about this for an idea...

Offering a Suggestion

Why don't you...

Why not...

Perhaps you could...

Have you thought about...

I have an idea...

Let's...

(Keller & Warner, 1988, pp. 31-32)

Work Sheet 4-1

You will listen to a text read by the instructor three times. The first times, you have to take notes of opening gambits. The second time, you have to write down the important information. The last time is for checking the answers.

Now, listen carefully, and complete the following questions.

Write down the opening gambits you heard:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Work Sheet 4-1 (Continued)

Write down the information in the text. You may note down purpose, audience, and type of proposal, logic, and sub-category in the text. At the end, you summarize the text.

Purpose:

Audience:

Type of proposal:

Logic (How the text goes):

Sub-category:

Summary: _____

**Focus Sheet 4-2:
The Text for Dictation**

Henley Rug Manufacturing Co.
Textile Consultant Division
1020 Old Meadowcrest Road
King of Prussia, PA 19117

Dr. Ernest P. Snyder
Director
Woodward Nursing Home
200 South Providence Road
Woodward, RA

Proposal Letter
117-F-70-11-P
17 October 1972

Dear Dr. Snyder:

An article in the Philadelphia Inquirer on Sunday, September 27, 1972, dealing with the conversion of the Woodward Orphanage into a nursing home caught my attention because of the scope of the renovations you are contemplating. I am familiar with the old building, a forbidding structure, and was pleased to see your sensitivity to the patients' needs, both functional and aesthetic. I wondered if you had considered the installation of carpeting as one way of enhancing comfort and appearance, and a telephone conversation with your associate, Dr. Blakely, assured me that you had. It seems, however, that you are in a quandary as to just what type of rug to choose.

Technology has complicated the picture with the development of a variety of colors, textures, patterns, and fiber types. The average rug retailer is only equipped to offer advice as to what color, texture, and pattern would best suit your need, especially on the basis of appearance, yet he knows little of the advances in fiber development and the properties that each fiber possesses. There is little incentive for him to impart the knowledge he does have, since sometimes the more expensive fibers he wishes to sell receive lower ratings in areas such as flammability.

My company has experience in rug-fiber technology and has successfully matched the right fiber type with the individual needs of many businessmen and hospitals in the area at great savings to them, both immediate and long-run. Therefore, I submit the following proposal for your consideration.

Proposal

I propose that the Textile Consultant Division of Henley Rug Manufacturing Co. assess the conditional requirements of the Woodward Nursing Home and investigate the advantages of the options available in order to determine which rug fiber type would be most suitable to your needs.

Focus Sheet 4-2:
The Text for Dictation (Continued)

Background

Rug fiber types consist of natural fibers such as wool and cotton, artificial fibers such as viscose and acetate rayon, and synthetic fibers such as nylon, polyesters, and polyacrylonitriles, not to mention blends.

Each fiber type has its advantages as to strength, flammability resistance to mildew, inorganic acids, electricity, and, of course, cost. Every building, depending on its function, has its built-in requirements; if criterial humidity must be maintained for a certain plant operation, the absorptivity of the fiber is important. A hallway receiving heavy traffic will require a fiber less subject to abrasion.

A mistake in picking the rug fiber for the needs of the establishment may lead to unnecessary expenses for rug upkeep and replacement, or, in the case of the tragic fire in the nursing home in Marietta, Ohio, loss of lives.

Procedure

The method of determining the right fiber type for the Woodward Nursing Home would involve two phases and would take approximately six weeks.

Phase 1: This would consist of consultations with a representative of the nursing home and examination of the premises to establish any adverse conditions to which carpeting would be subjected.

Phase 2: This phase would entail investigation into the published literature comparing the various fibers through tests of their physical properties, and an analysis of these factor, together with cost, in order to arrive at a decision as to the most durable and economical fiber for your needs.

A progress report would be submitted halfway through the study, and the final report would be presented on or before December 7, 1972.

**Focus Sheet 4-2:
The Text for Dictation (Continued)**

Cost

The cost of this investigation is minimal, determined solely by the salaries of the personnel involved in the study. We are able to offer such a low cost because we have found that satisfaction with carpeting has led to its extended usage, thereby increasing our over-all sales. We feel confident that this amount would be far less than what you would save in rug up-keep and replacement as a result of accepting our help in choosing a durable carpet. The cost bread-down is outlined below.

Salary of textile engineer	\$200
Salary of textile researcher	\$150
Secretarial fee	\$25
	<hr/>
	\$375

This amount would be due within one week following the receipt of the final report.

Personnel and Qualifications

The team that would be assigned to this project would consist of William Turner and David McCarthy, whose educational and professional qualifications are listed below.

William Turner: B.S. in textile engineering from North Carolina State University; three years of textile research for American Viscose Division of FMC Corp.; five years with Henley.

David McCarthy: B.S. in textile technology from the Philadelphia School of Textile; two years in the physical testing laboratory of E. I. DuPont de Nemours & Company, Inc.; three years with Henley.

Feasibility

When considering this proposal you will naturally be concerned with the likelihood of finding a solution. To date we have helped seventeen companies, five hospitals, three nursing homes, and even one private home confronted with your dilemma. Our most recent project was to choose replacement carpeting for the Park View Nursing Home in new Haven, Connecticut. The original carpet had lasted only two years. We are able to provide advice that led to the choice of an inexpensive, but remarkably durable, new synthetic fiber whose properties indicate a lifetime of five to ten years.

Focus Sheet 4-2:
The Text for Dictation (Continued)

In order to insure that the rugs for the Woodward Nursing Home are the most durable, attractive, and practical ones available, I urge you to accept this proposal. Our investigation could begin immediately and could be completed in time for your January opening. We are open to suggestions for ways to modify the investigation in order to suit your needs. In future correspondence please refer to this project by its designated number, 117-F-7-11.

Respectfully yours,

Anne Bellegia
Director
Textile Consultant Division

AHB/dls

(Houp & Pearsall, 1977, pp. 290-293)

Work Sheet 4-2

Please use Work Sheet 4-1 as a reference, and write a paper. In your paper, you can choose a topic you want, such as "I Want Your Business." Yet, you have to follow two key points: 1. You have to use elements on Work Sheet 4-1. The opening gambits, your purpose, audience, and the rest should be similar. 2. You can choose other opening gambits from Focus Sheet 4-1. Be sure that you use more than five opening gambits in your writing. When you use opening gambits, please use quotes.

Name : _____

Date: _____

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Work Sheet 4-3

Name : _____

Topic: _____.

This writing is set for your proposal by day. Your topic is either the one at work or the one you choose from the blackboard. Thus, when you finish this Work Sheet 4-3, you could take this to your boss.

Note: you have to use more than 10 opening gambits from the Focus Sheet 4-1. Your audience, word choice, purpose, time limit, and reasons have to be well considered.

[illegible]

Homework Sheet 4-1

Name: _____

Please choose two opening gambits from each kind. For example, choose two gambits from "Asking for information" and "Listing Excuses" separately, and make sentences.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____

20. _____
21. _____
22. _____
23. _____
24. _____

Lesson Five:
Linking Gambits

Level: Adult: Intermediate to Advanced Fluency

Lesson Length: Four Hours

Lesson Context: English for Specific Purposes

Objectives:

- Content Objective 1. To recognize linking gambits in business article
- Language Objective 2. To apply the gambits in a writing practice
- Learning Objective 3. To practice the gambits in a sales proposal

Warm-up: The instructor gives students a review of indirect language usage in eastern and western business fields. After this, the instructor asks volunteers to share experiences about talking to managers or customers and about if they were ever asked to modify their rude language.

Task Chain 1: "Linking gambits" in a business article

1. The instructor uses Focus Sheet 5-1 to show and explain linking gambits useful in commercial articles.
2. The instructor gives students Work Sheet 5-1, and reads a business text, Focus Sheet 5-2.
3. Before reading the text, the instructor tells the class that the text will be read three times. The first time, the class has to take notes of linking gambits. The second time, students have to write down the important information they heard. The last time is for checking the answers.
4. After the dictation, the instructor divides the class into groups of five or five people. Each group discusses their answers and presents a group answer.
5. The instructor writes all group answers on a blackboard, and reads Focus Sheet 5-2 for the class to check final version of answer on the blackboard.
6. According to the final answer on the blackboard, students have to correct their answers on Work Sheet 5-1.

Task Chain 2: *The gambits in a writing practice*

1. The instructor asks the class to use Work Sheet 5-1 as a reference to write on Work Sheet 5-2.
2. In students' writing, they have to take care of the elements on Work Sheet 5-1.
3. When students are writing, the instructor goes around as a consultant.

Task Chain 3: *The gambits in a "sales proposal"*

1. The instructor encourages students to orally present their topics for a sales proposal. The topics can be the ones they are dealing with at work.
2. The instructor writes the topics on the blackboard.
3. Students choose their own topic and start to write a sales proposal on Work Sheet 5-3.
4. During their writing, students must make sure that their papers have the linking gambits and the look of a sales proposal.

Materials: Focus Sheet 5-1 to 5-2; Work Sheet 5-1 to 5-3;
Homework Sheet 5-1

Formative Assessment:

Task Chain 1: Students can correctly write down linking gambits and important information.

Task Chain 2: Students can take care of all elements on Work Sheet 5-2.

Task Chain 3: Students can present linking gambits and the format of a sales proposal on Work Sheet 5-3.

Summative Assessment:

1. The instructor gives the class Homework Sheet 5-1.
2. Students choose two linking gambits from each kind. For example, choose two gambits from "Thinking about a Program" and "Emphasizing a Point" separately, and make sentences on Homework Sheet 5-1.
3. The sentences they make are required to contain demand and supplication tones.

Focus Sheet 5-1

Linking Gambits

Conversation is like a game of football. One player can only run with the ball in one direction for a certain time. Sooner or later he must change direction or pass the ball to another player. In a typical conversation, we can only talk about the same topic for a short time. Then we must move in a different direction, or give someone else a chance.

For example, we can link our own idea to what someone has just said with "But the problem with that is..." or "Not to mention the fact that..." Sometimes it can be very difficult to say what you mean. You want another chance in the conversation, so you say, "Let me put it another way." Or you may want to disagree, but in a way that will not offend with "That's a good idea but..."

The main reason for using linking gambits is that your listeners will be more prepared for your arguments and views. They will know from your links whether you are going to agree or disagree. If you use links, you will find that you are more easily understood. Remember that a lot of the misunderstanding between people comes from how they say something, not what they say.

(Keller & Warner, 1988, p. 35)

Focus Sheet 5-1 (Continued)

Thinking about a Problem

In a case like this,

In a situation like this,

In this sort of situation,

Emphasizing a Point

That's just the point.

But the question is...

But the real question is...

This raises the problem of...

But can't you see...

(Keller & Warner, 1988, pp. 36-37)

Focus Sheet 5-1 (Continued)

Adding Things

To start with,
And another thing,
What's more,
Just a small point,
Perhaps I should mention...
Oh, I almost forgot...

Give a Reason

And besides,
Also,
In addition,
What's more,
And another thing,
Not to mention the fact that...
Plus the fact that...
Not only that, but...

(Keller & Warner, 1988, pp. 38-39)

Focus Sheet 5-1 (Continued)

Have you got a Good Reason?

Continuing

Because of that...

That's why...

That's the reason why...

For this reason...

Correct Yourself

What I mean is...

What I meant was...

Let me put it another way.

What I'm trying to say is...

Don't misunderstand me,

If I said that, I didn't mean to...

Let me rephrase what I just said.

(Keller & Warner, 1988, pp. 40-42)

Focus Sheet 5-1 (Continued)

Popular Misconceptions

Linking

But in fact,

But actually,

The truth of the matter is...

We take it for Granted

At first glance it looks as if...

Many people think that...

We take it for granted that...

It seems as if...

It looks like...

But in fact,

In reality,

The fact of the matter is...

But actually,

(Keller & Warner, 1988, pp. 44-45)

Focus Sheet 5-1 (Continued)

Demanding Explanations

Can you explain why...

Do you mean to say...

I don't understand why...

Why is that...

How come...

Does this mean...

Expressing your Reservations

I'm afraid...

I don't see how...

But the problem is...

Yes, but...

I doubt...

Possibly, but...

Yes, but the problem really is...

What I'm worried about is...

What bothers me is...

(Keller & Warner, 1988, pp. 48-49)

Focus Sheet 5-1 (Continued)

Taking Things into Consideration

Bearing in mind...

Considering...

If you remember...

Allowing for the fact that...

When you consider that...

Arguments and Counter-arguments

Reservation

Yes, but...

Yes, but don't forget...

That would be great, except...

That's a good idea, but...

Counter-arguments

Even so,

Even if that is so,

That y may be so, but...

(Keller & Warner, 1988, pp. 50-51)

Focus Sheet 5-1 (Continued)

Exceptions

Generalizing

In general,

Generally speaking,

As a rule,

By and large,

In my experience,

In most cases,

Exceptions

There are exceptions, of course,

One exception is...

But what about...

But don't forget...

Generalizing

Frequent

Most of the time

Again and again

Time and again

(Keller & Warner, 1988, pp. 53-54)

Focus Sheet 5-1 (Continued)

Illustrating your Point

For example,

For instance,

Take the way (he)...

Take for example...

For one thing...

To give you an idea...

Look at the way...

By way of illustration

The Generalization Game

Generalizing

In general,

Generally speaking,

As a rule, by and large,

In my experience,

(Keller & Warner, 1988, pp. 55-56)

Focus Sheet 5-1 (Continued)

What you really mean

Hesitation Phrases:

Well, um...

Well, let's see.

Mmm, I'll have to think about that.

Re-Statting:

So what you're saying is...

So what you're really saying is...

In other words,

If I understand you correctly,

So you mean that...

Finish your Story

To cut a long story short,

So in the end,

So, in short,

So,

(Keller & Warner, 1988, pp. 58-59)

Work Sheet 5-1

You will listen to a text read by the instructor for three times. The first time, you have to take notes of linking gambits. The second time, you have to write down the important information. The last time is for checking the answers.

Now, listen carefully, and complete the following questions.

Write down the linking gambits you heard:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Work Sheet 5-1 (Continued)

Write down the information in the text. You may note purpose, audience, and type of proposal, logic, and sub-category in the text. At the end, you summarize the text.

Purpose:

Audience:

Type of proposal:

Logic (How the text goes):

Sub-category:

Summary: _____

**Focus Sheet 5-2:
The Text for Dictation**

1237 Westwood Drive
Sarnia, Texas 78999

March 10, 1985
Professor John J. Doe
Department of English
Texas Institute of Technology
Sarnia, Texas 78999

Subject: Proposal for formal report project

Dear Professor Doe:

For my formal research report assignment, I propose to research the problem of computer security and produce a formal report that would be of value to office managers who have an interest in maintaining the confidentiality of electronically stored records.

Since I am completing the requirements for a major in computer science and am contemplating graduate work in Business Administration, I have a strong academic interest in knowing just how secure computerized information is and how secure it can be. I also have an occupational interest in the subject because computer security has become a much-discussed subject in the office where I hold a part-time job as Data Processor.

Because of the limitations of space and time, I would like to focus on just the matter of unauthorized access to sensitive information and not get involved in such matters as the loss of information due to mechanical or electronic malfunctions.

As a result of taking all the required courses for a degree in Computer Science and presently being enrolled in six hours of electives, I feel confident of my ability to understand the bulk of the literature I will encounter in an in-depth study of the proposed topic and will also have access to some information on the subject that is not likely to be available in the school library.

Rather than spend a great deal of time trying to show the seriousness of the problem of insufficient security, I want to assume a reader who already is of the opinion that lack of adequate security can be financially dangerous. Thus I would like to devote only the introduction of the report to showing how serious the problem is. The main body of

Focus Sheet 5-2:
The Text for Dictation (Continued)

the report would be divided into just tow sections-one for the controls that are already widely practiced and one for those that are too new, too expensive, or too complicated to have become widely adopted. In the first section, I will investigate the reasons why the established methods aren't as successful as they should be in the second, I will evaluate the relative merits of the more exotic controls. This is my present plan of organization:

COMPUTER SECURITY: PROTECTION FROM UNAUTHORIZED ACCESS

(Mills & Walter, 1986, pp. 270-271)

Work Sheet 5-2

Please use Work Sheet 5-1 as a reference, and write a paper. In your paper, you can choose a topic you want, such as "I Want Your Business." Yet, you have to follow two key points: (1) You have to use elements on Work Sheet 5-1. The linking gambits, your purpose, audience, and the rest should be similar. (2) You can choose other linking gambits from Focus Sheet 5-1. Be sure that you use more than five linking gambits in your writing. When you use opening gambits, please add quotes.

Name : _____

Date: _____

[illegible]

Work Sheet 5-3

Name : _____

Topic: _____.

This writing is set for your proposal by day. Your topic is either the one at work or the one you choose from the blackboard. Thus, when you finish this Work Sheet 5-3, you could take this to your boss.

Note: you have to use more than 10 linking gambits from the Focus Sheet 5-1. Your audience, word choice, purpose, time limit, and reasons have to be well considered.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Homework Sheet 5-1

Name: _____

Please choose two linking gambits from each kind. For example, choose two gambits from "Thinking about a Program" and "Emphasizing a Point" separately, and make sentences.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____

Lesson Six: Writing a Proposal

Level: Adult: Intermediate to Advanced Fluency

Lesson Length: Four Hours

Lesson Context: English for Specific Purposes

Objectives:

Learning Objective 1. To plan a proposal

Content Objective 2. To write a proposal

Language Objective 3. To check the elements in a proposal

Warm-up: The instructor asks students to bring all focus sheets used in the former classes

Task Chain 1: *Planning a proposal*

1. The instructor gives students Work Sheet 6-1. On it, every student plans his or her target audience, purpose, type of proposal.
2. Students do Work Sheet 6-1 at home so as to connect with their job. Besides, they can find more resources at home or at their job.
3. When they come back to the next class, students have to present Work Sheet 6-1, with details about audience, purpose, and type of proposal.

Task Chain 2: *Writing a proposal*

1. According to their Work Sheet 6-1, students write a proposal.

Task Chain 3: *Checking the elements in a proposal*

1. On Check Sheet 6-1 (two copies), students check their own proposal.
2. On Work Sheet 6-2, they write their own advantages on the column of "What I learned."
3. Students review each other's proposal with the other Check Sheet 6-1.
4. After peer review, they give Check Sheet 6-1 back to their counterparts.
5. Students note the feedback on the column of "What I should/will strengthen," on Work Sheet 6-2.

Material: Work Sheet 6-1 to 6-2; Check Sheet 6-1

Formative Assessment:

Task Chain 1: The class can present Work Sheet 6-1 with all details required.

Task Chain 2: Students can write a proposal without any problems, such as format.

Task Chain 3: Students can self-check and check others' proposals.

Summative Assessment:

1. The instructor asks every one to present their proposals.
2. Students have to report their design, content, and how they make their proposals.
3. The instructor gives feedback on students' Work Sheet 6-2, "What I should/will strengthen."

Work Sheet 6-1

Name: _____

On this sheet, you design your own proposal. This design includes audience, purpose, strategy, references, and type of proposal. Other than that, you have to use opening gambits and linking gambits. Take this sheet back to the class next time. You will write a proposal in class.

Audience:

Purpose:

Type of proposal:

Opening gambits:

Linking gambits:

References:

Check Sheet 6-1

1. In planning to write to a multicultural audience, have you considered differences in
 - ☐ Values and beliefs?
 - ☐ Use of language and mechanics?
 - ☐ Document development and structure?
 - ☐ Business customs?
 - ☐ Laws?
2. In writing for a multicultural audience, did you
 - ☐ Limit your vocabulary?
 - ☐ Define abbreviations and acronyms in a glossary?
 - ☐ Avoid jargon unless you know that your readers are familiar with it?
 - ☐ Avoid idioms?
 - ☐ Keep sentences short?
 - ☐ Use the active voice whenever possible?
 - ☐ Use sensitivity in creating graphics?
 - ☐ Have the document reviewed by someone from the culture? (Markel, 1998, p126-127)
3. What is your purpose in writing? What is the document intended to accomplish?
4. Is your purpose consistent with your audience's needs?
5. How does your understanding of audience and purpose determine your strategy; the scope, structure, organization, tone, and vocabulary of the document?
6. Will have you accommodate
 - ☐ Ethical constraints?
 - ☐ Legal constraints?
 - ☐ Informational constraints?
 - ☐ Personnel constraints?
 - ☐ Financial constraints?
 - ☐ Time constraints?
 - ☐ Format or tone constraints? (Markel, 1998, p140)
7. Does the summary provide an overview of
 - ☐ The problem or the opportunity?
 - ☐ The proposed program?
 - ☐ Your qualifications and experiences?

Check Sheet 6-1 (Continued)

8. Does the introduction indicate
- ☐ The problem or opportunity?
 - ☐ The purpose of the proposal?
 - ☐ The background of the problem or opportunity?
 - ☐ Your knowledge of the professional literature?
 - ☐ The scope of the proposal?
 - ☐ The organization of the proposal?
 - ☐ The key terms that will be used in the proposal?
9. Does the description of the qualifications and experience clearly outline
- ☐ Your relevant skills and past work?
 - ☐ The skills and background of the other participants?
 - ☐ Your department's (or organization's) relevant equipment, facilities, and experiences?
10. Is the budget
- ☐ Complete?
 - ☐ Correct?
 - ☐ Accomplished by a textual reference?

(Markel, 1998, p. 488)

Work Sheet 6-2

<u>What I Learned</u>	<u>What I Should/Will Strengthen</u>

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